

# ARCHITECTURE

❖ VOLUME LIX

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## Modern Architecture

*By W. Pope Barney*



ARCHITECTURE, springing as it does primarily from the needs of man for convenient, safe, and fitting places in which to worship, work, rear his family or place his dead, and secondarily, from his inborn desire to make as beautiful as may be the things which necessity forces him to fashion, can only take on new and vital freshness of form when the programme of needs which it must satisfy changes, or when new materials or systems of construction give new possibilities of expression. Without such revitalizing sources of inspiration, design tends toward the formalized and stereotyped, resulting in the stupidly pedantic, or swinging to the other extreme of the fantastically whimsical.

From earliest times up to the Renaissance, western architecture seems, in the main, a steady development based upon a gradual mastering of the science of construction; each age adding its contribution to that of the age before it, and in turn passing its enriched heritage on to the age which followed. At no time was there a faltering, or a looking backward with a self-conscious effort to build in the style of a remote period, for sufficient interest was found in the evolution of construction to hold endeavor to the finding of beautiful solutions of unfolding problems.

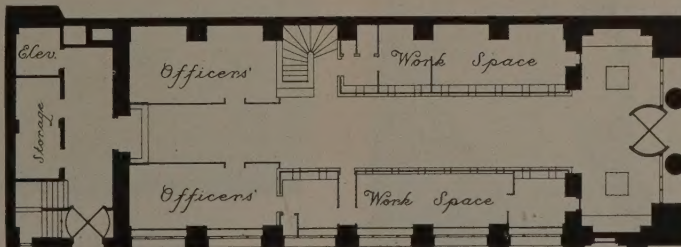
EDITOR'S NOTE.—Mr. Barney, at our suggestion, wrote the following expression of his attitude toward contemporary architecture. As a sort of "proof of the pudding" we illustrate it with photographs of his firm's American Bank and Trust Company Building in Philadelphia. As we go to press, *The Architectural League of New York* awards its Gold Medal in Architecture to Mr. Barney for this building.

With the advent of the Renaissance, however, with its intellectual zeal for the culture of Ancient Greece, came an urge to show in contemporary architecture the earmarks of familiarity with the monuments of classical antiquity, and this widespread enthusiasm developed a demand for a new type of architect. No longer was the awakened consciousness satisfied with the master-mason as the director of building

operations, as in mediæval times, but a demand arose for a scholar versed in classical lore. Except for the development of the dome, the Renaissance added no new principles of construction, nor were any new building materials employed, and these facts were instrumental in concentrating the attention of the architect upon the sophisticated decoration of his building. This stressing of the importance of surface decoration has been so great that from the Renaissance to comparatively recent times, architecture has been evaluated largely by the evidence it gave of an appreciation of the motifs and details of an age considerably removed from its own. This stage of architectural development,

in the words of Rockwell Kent, "seemed doomed to an evolution so slow, its changes appeared to be no more than the gradual erosion of tradition under the seepage of common sense."

With the



*First-floor plan, American Bank and Trust Company Building,  
15th and Sansom Streets, Philadelphia, Pa.  
Davis, Dunlap & Barney, Architects*



"machine age," however, came the necessity for new types of building arising largely from the new position which the proletariat, as contrasted with the aristocrat, now assumed in the democracy of western civilization—buildings for representative and administrative bodies: schools, railroad stations, hotels, museums, and housing for commerce, industry and entertainment. The development of these new requirements was accompanied by the perfecting of the new building materials, structural steel and reinforced concrete, which, evolving simultaneously with electric light, the telephone, the elevator, and modern plumbing and ventilation, made possible the erection of structures of undreamed-of magnitude.

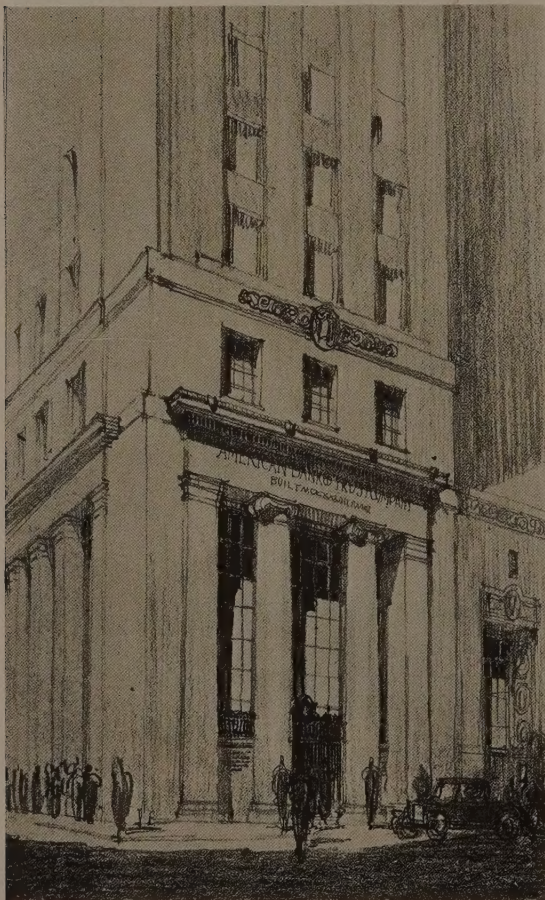
The results of this expansion in potentialities are not yet clearly seen, but to quote Mr. Kent again, "Stripped of its fat of ages, to its bones of steel, architecture, lean, clean, beautiful, com-

municates its spirit to the arts and kindles them to new creativeness."

Broadly speaking, the architect, under the pressure of necessity, has developed from the scholarly amateur to the highly trained commander-in-chief of huge undertakings, designed with the assistance of a staff of experts and carried out in incredibly short time to satisfy programmes of requirements constantly changing to keep pace with the tremendous momentum of the times.

Such a state of affairs is not conducive to results which show any sweet clarity of purpose, particularly if the designer, familiar as he is through his library and travel with all that has gone before, is over-tempted by sundry archæological tidbits, the use of which only results in artistic indigestion.

The fluid condition of the times renders it difficult either to produce or define the signifi-



*Plaster  
model of  
exterior  
seal*



*First study in clay for ornament over side entrance. See final study on opposite page*

*Preliminary perspective study*



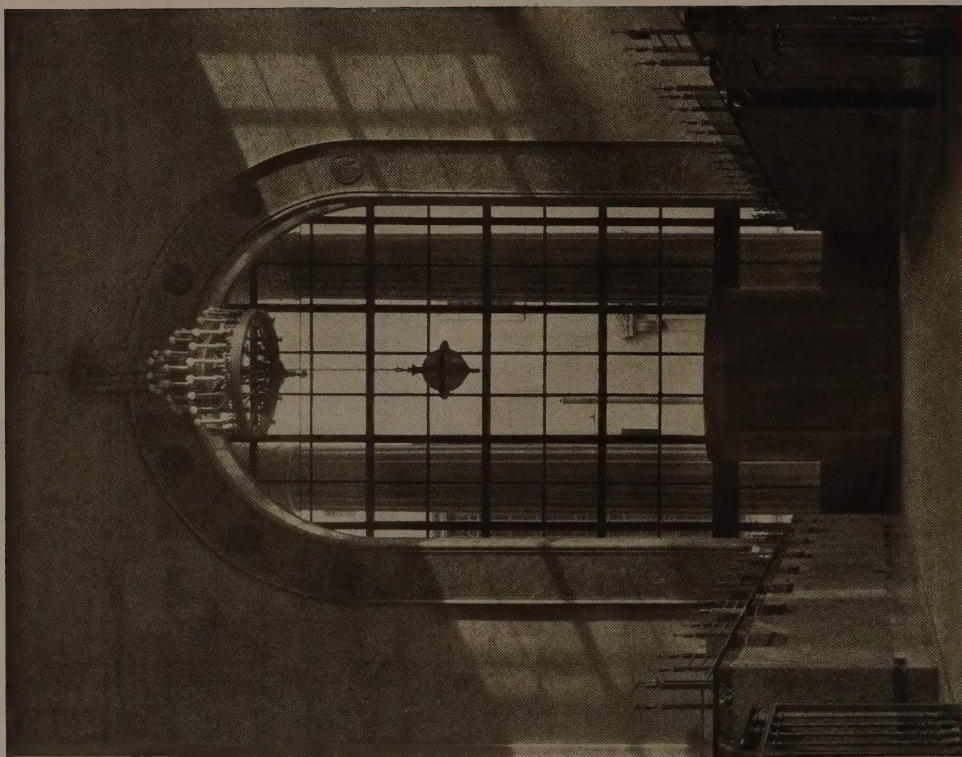






William M. Rittase

*Interior of the banking-room, looking toward rear*



William M. Rittase

*Interior of the banking-room, looking toward the front entrance*





Panel over main entrance, 6 feet by 25 feet. Designed and modelled by Leo Friedlander, Sculptor

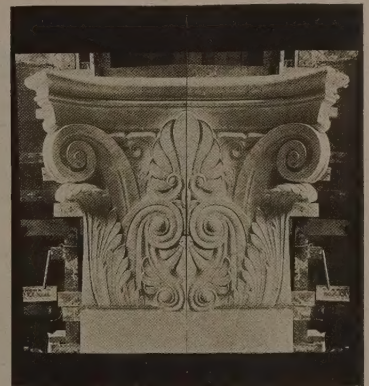


Below, architect's model of exterior column capital and, at right of page, model of pilaster capital

At left, architect's model of console on and above the main door inside the banking-room

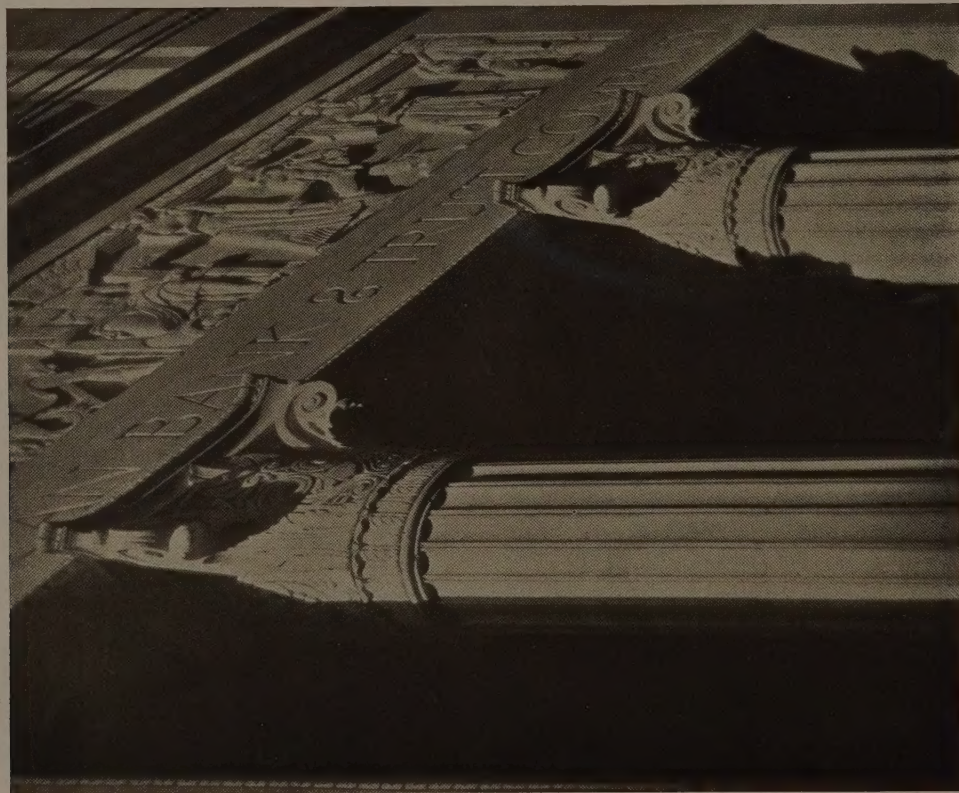


Model of console on main interior door

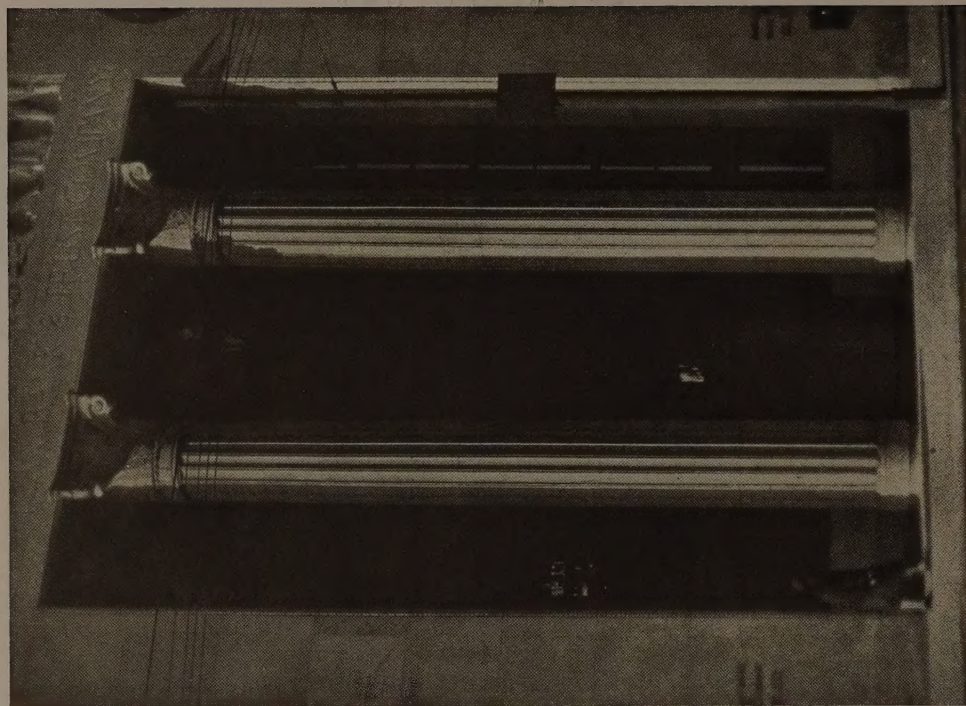


Panels on Sansom Street façade. Designed and modelled by Leo Friedlander, Sculptor





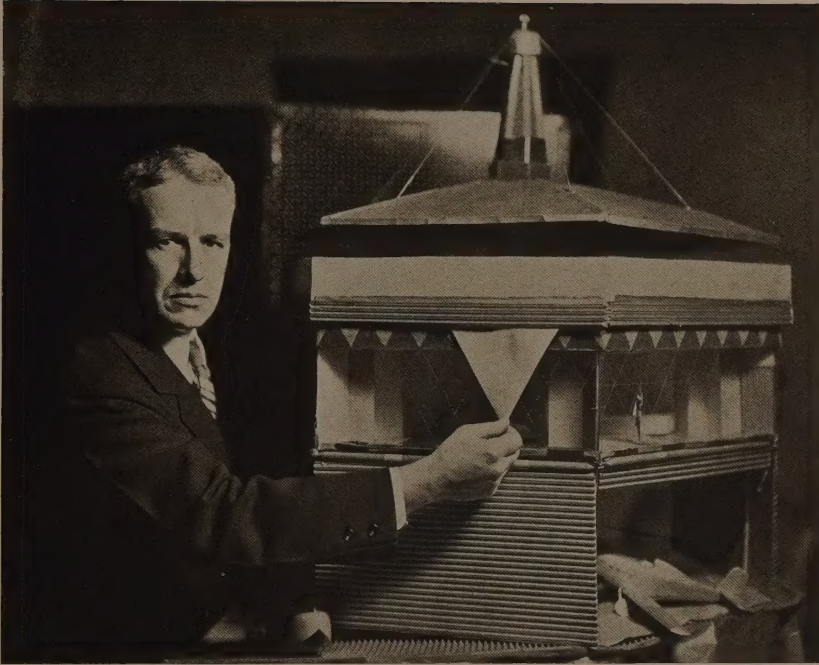
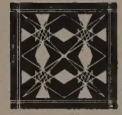
William M. Rittner



William M. Rittner

*Details of columns at main entrance on the 15th Street front*





Mr. Fuller showed his scale model at the Washing-

ton Convention and in New York at The League

# The Dymaxion House

*Conceived by R. Buckminster Fuller*

**M**USIC, literature, drama, and the graphic arts are now created on a vast scale, world-encompassing, because they are reproducible in quantity. They are now serving the new patron of the arts, the public; not so long ago, producing only the original unit forms of expression, they served only the individual feudal baron.

Architecture alone, of all the arts, still remains bound by the fetters of tailor-made individualism. It alone has not responded to the outstanding development of our own age—industrial reproduction.

There are those who will at once throw up their hands in horror at the prospect of houses reproduced in quantity from a pattern. They will be thinking of the deadly monotony characterizing rows of dwellings duplicated by the speculative builder, which now disfigure the suburbs of American cities. Yet there must be something here that we do not altogether un-

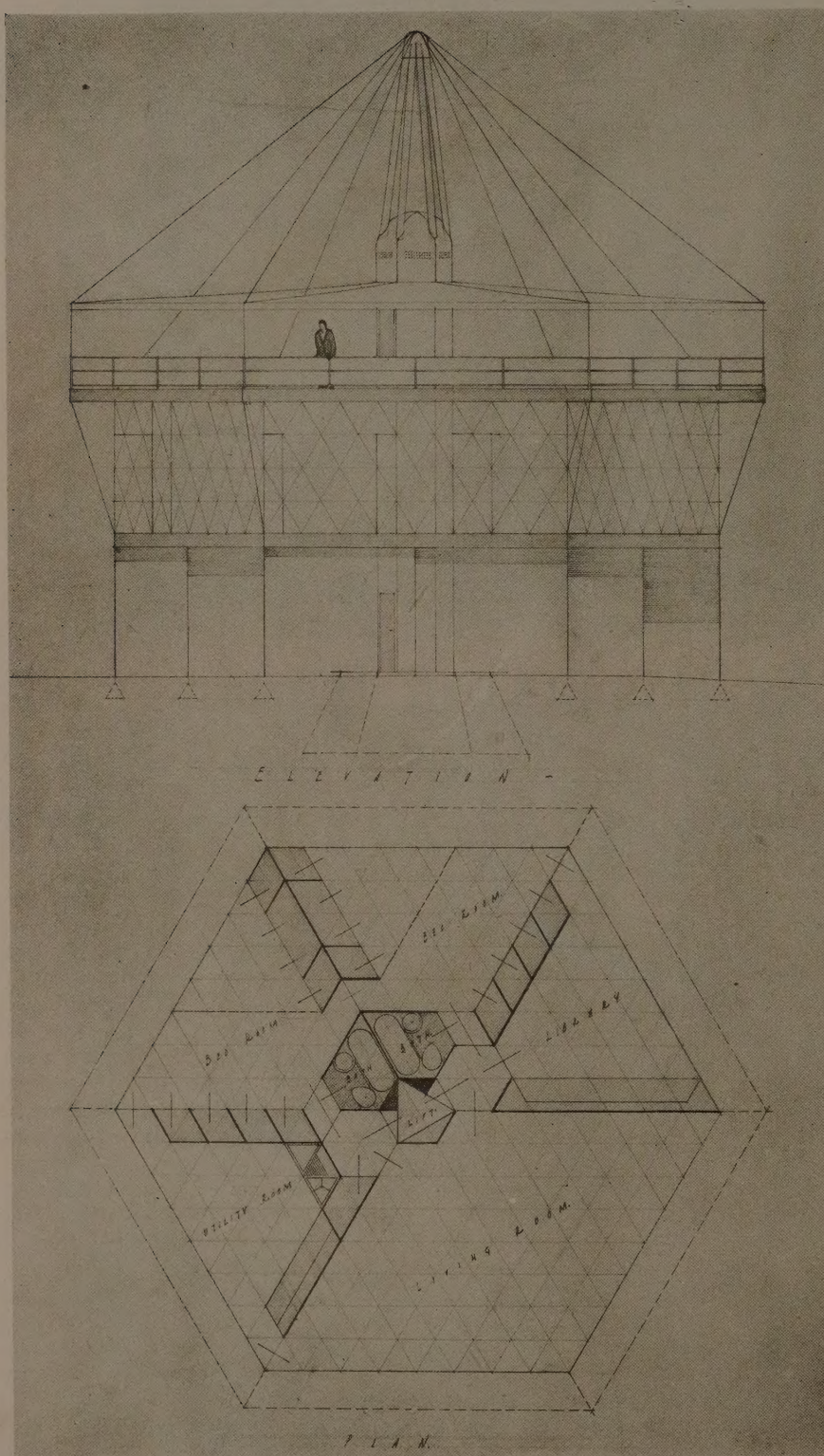
*EDITOR'S NOTE: Mr. Fuller's conception is based on the hypothesis that although building materials and accessories may have made use of this age's most efficient tool, standardized quantity production, architecture has not done so, but is still fettered by the ages-old tailor-made individualism. Something of what an emancipation from this tradition might mean is here set forth.*

derstand. The automobile is industrially reproduced in quantity, yet we are not æsthetically displeased to see the unit in monotonous repetition. We are able to give it some reflection of our individuality in color of finish or upholstery, but in no other way. It is amusing to consider what would be the result if we were

to feel that our motor-car must be a tailor-made production, suited in every detail of construction, decoration, and furnishing to our own particular whims. We would seek out an automotive engineer—probably a friend of our wife's cousin—and commission him to design for us a motor-car. We would explain to him at once that we wanted the automobile to resemble in its outward appearance a Venetian gondola, a jinricksha of the Tang Dynasty, or a coronation coach of Great Britain, pictures of which we furnish him.

There would be long conferences on the subject of what steel should be employed in the





*To those whose ideas of what a dwelling should look like are seriously disturbed by the radical change in form, it is suggested that to one who had never seen an airplane the appearance of the latter would be something of a shock*



*Elevation and plan of a one-story development of the type, with recreation deck above and the usual ground space for motor and airplane*



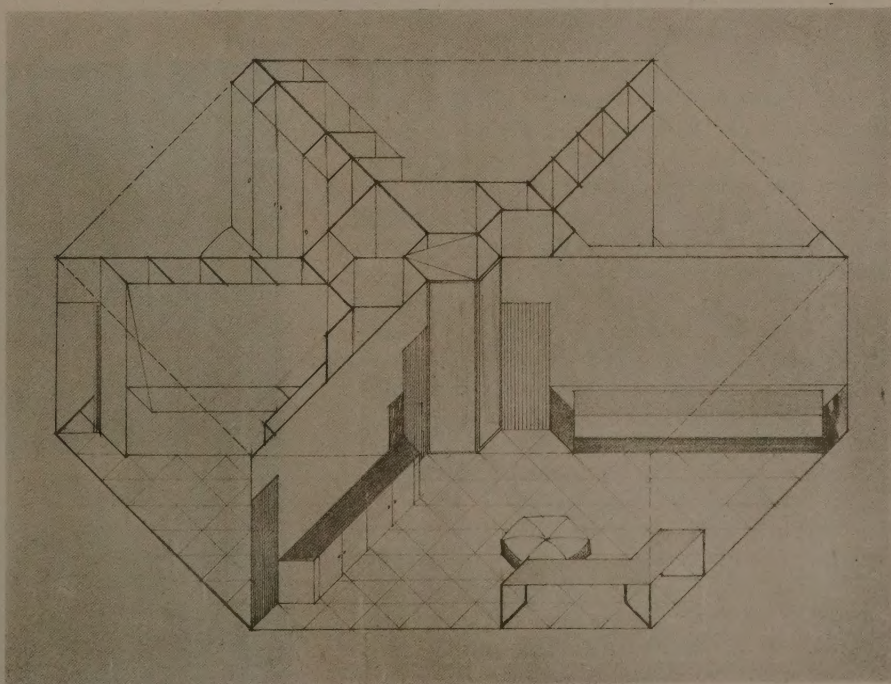
frame, just how the cylinder head should be fitted with gasket, what and where located should be the electric-control outlets. We would pick from the automobile-accessory catalogues, advertisements, and expositions, our fly-wheels, fenders, and frame parts as offered in concrete, brass, sugarcane fibre, pressed wood pulp, etc. Probably the drawings for the car would require two months to make, being changed at the last moment to provide a place near the rear seat for a vanity-case. These drawings would then be submitted for bids to five local garages in the town, and one of the bidders finally selected, for his ability, or more probably his price. The local bank, however, here would come into the picture, since, in loaning us the money to pay for this expensive work, it would have its own automotive expert look over the plans and, incidentally, insist upon the replacement of several parts by the products of other manufacturers. The insurance company, also, would have to be consulted, and would possibly condemn several of the units used because they had not received official approval. Moreover, the fact that we were about to build a car has been passed around by the building-news agencies, and we are besought by fifty material and accessory salesmen, who insist upon their particular product's being included in the design.

Should we have had the temerity and hardihood to go through with this experience, the automobile would unquestionably cost about \$50,000, without guarantee, and without the possibility of future service when finished. It will be admitted that the above is no overdrawn parallel of the conditions now existing in the sphere of home building.

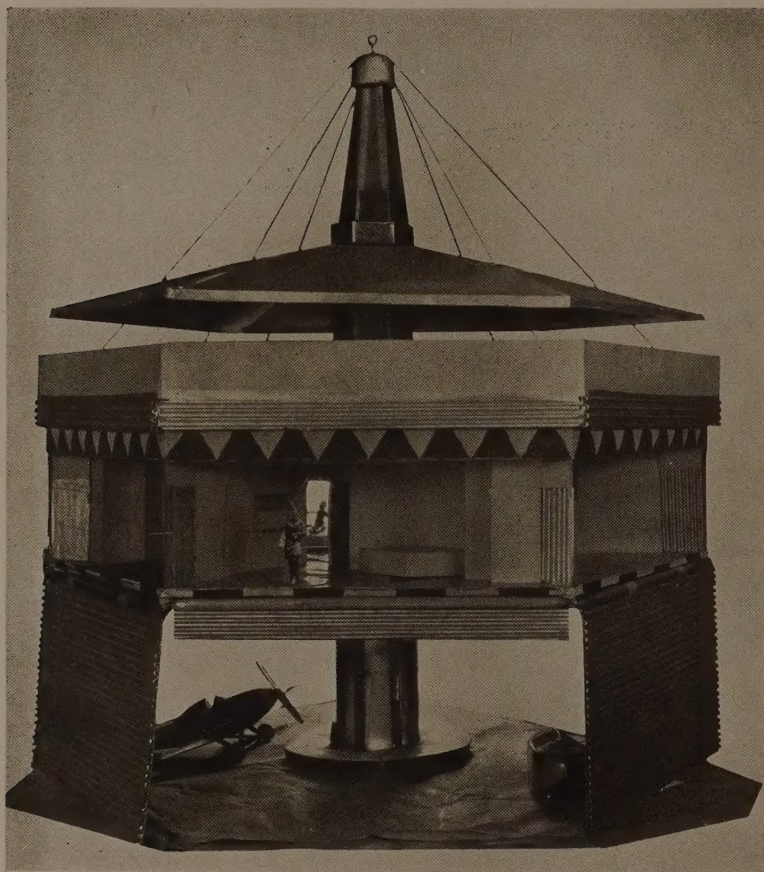
*Diagrammatic perspective of the main story, uncovered, from the variation shown on the preceding page*

It is with this obviously absurd present-day practice of building in mind that the accompanying outline of an industrially reproducible house has been developed by Mr. R. Buckminster Fuller.

Having once freed our minds of the customs and traditions that have bound us since the days of the earliest shelters, we can attack this problem just as we would attack the problem of building some other device or piece of machinery that had never before been made. The dwelling, after all, should be a machine for the efficient and comfortable conduct of family life under shelter. Whatever will contribute most effectively and economically to that end merits our consideration; whatever does not so contribute, though it be hallowed by centuries of tradition, need not concern us. There is one important point here that we should recognize at the outset; we can ignore all considerations of cost. The old necessity of "cutting our coat to fit our cloth"—the ever-present cloud that hangs over every home-building operation—is gone. The world's greatest tool, quantity production, will make possible for all what would otherwise be possible only for the very few. Instead of worrying about how much of what we would like can be bought within our means, we shall plan the best that man knows how to create, believing that industrial reproduction







*The scale model of the house shown in drawings on the preceding two pages, hastily made of cardboard and celluloid. The ground space about the central mast, used for parking and garage, is sheltered wholly or in part by duralumin curtains*

neither is nor should be.

Mr. Fuller has done a lot of unprejudiced thinking in the creation of Dymaxion house. It is the product, not of a whimsical dream but of years of concentrated study. The design here shown is by no means offered as the sole solution of the problem. The modern automobile changes year by year, as we discover and develop new ways of improving it; so with the house. As a start,

*The model lighted by its own single miniature bulb in the mast, from which the rooms are lighted indirectly through the ceilings, utilizing prisms, mirrors, and color screens*

will bring it to every man. It is said that Mr. Ford's new model, if but one car had been built, would have cost \$43,000,000. Reproduction of that first unit costs but \$500, or approximately twenty-two cents per pound for completely harnessed synthetic and mechanically co-ordinated materialism. There is no reason to believe that a dwelling should cost more.

This talk of "cost per pound," however, brings us at once to the realization that for our reproduceable dwelling we are going to have a minimum of masonry. Our house must have lightness of weight, for easy distribution, combined with strength sufficient for all exigencies. Fire, flood, wind must be resisted with unquestioned superiority of defense.

This is a new dwelling for a new age; it will have to meet the needs of to-day and afford the comforts and conveniences of to-day. Obviously we shall not pattern it after a Greek temple, nor a Venetian palace, stamping it out in sheet metal to resemble something which it





however, the design herewith is developed somewhat along the lines suggested by the natural system of human beings and trees—a central stem or backbone, from which the structure depends and in which are the supply, distribution, and waste systems. The central tower, or mast, is made of duralumin tubes, inflated to high pressure, in triangulation with piano-wire steel—similar to the battleship mast or dirigible mooring. With this employment of steel in its most effective condition—that of tension—we are able to construct the complete mast for a twelve-deck house which, together with its tubular perimeter beams, has a total weight of less than one thousand pounds.

Starting with the central mast principle, we discard at once all rectangularity of plan. The logical development from the mast as our functional centre is radially on successive levels. For reasons into which there is not space here to go, the hexagonal plan results—equilateral triangles in three-point suspension. This plan is capable of expansion radially and in number of levels, providing flexibility of extent without deviation from the unit principle.

The mast is anchored to the ground by its base, in which are fuel and septic tanks, the heat and power generating units, air pump, air filter, and water supply from an artesian well.

The ground level is utilized only for the storage of automobiles, airplanes, etc., and access to the house is by means of a triangular elevator in the mast. This is propelled by a motor, but if the latter should fail, the elevator may be operated by hand more quickly than one can walk, travelling as it does upon a worm gear, and without counterbalance weights.

The exterior walls, having only their own weight to support between floor levels, as in the modern steel-frame building, are here made of two thicknesses of translucent, transparent or opaque material such as we make from casein, with a vacuum between, providing ideal insulation against both sound and heat. The floors likewise, in tension between their triangular supports, are softened by pneumatic pressure between two flexible shells, the upper one of which might be something like our synthetic approximations of leather.

A series of light sources in the mast, one at each story level, gives diffused lighting through the whole ceiling areas by means of simple prisms, mirrors, and color screens. In the scale model shown the smallest procurable bulb serves to light a whole floor by this method.

Incidentally, the heat generated by the lighting system is all utilized, the air supplied to the various rooms being passed about the lights on the way. Mr. Fuller believes that, with the almost perfect insulation secured by this construction, the house can be heated merely by the heat generated in the lighting and power requirements. The air is mechanically circulated, cleaned of all dust and obnoxious gases, and replenished.

Through the arterial system in the central mast, all connections naturally would be at standardized points, so that an integral bathroom unit is attached without piping. In the same way the other various utility units are made as integral sections, merely requiring attachment in order to begin functioning. Laundry and grill are thus made, with a degree of mechanical perfection hitherto impossible of achievement. The grill is equipped with electric-vacuum range, electric refrigerator, dishwashing machine, indirectly lighted glass cases for food storage. Every one of mankind's furthest developed appliances for doing away with household drudgery can and will be made a standard unit of the system, an achievement possible only through industrial reproduction on standardized patterns.

In a living-room combination, for example, an integral assembly consists of desk, filing-cabinet, typewriter, calculating machine, telephone, radio-television receiver, dictaphone, phonograph, and safe. Just as has long been the practice in unit bookcase and unit office-cabinet construction, making available a personal choice without affecting the principle of mass production and co-ordination of sub-units, so here the standardized system rather than the old style-complicated, tailor-made system will make every convenience available for all.

Such a house would of course be immediately available, erectable in a period measured by hours rather than by months. It is easily conceivable that, as Mr. Fuller estimates, a house of the size represented by the model illustrated could be had for about \$3,000, and the application of the time-payment scheme would bring such a house within the reach of practically all mankind.

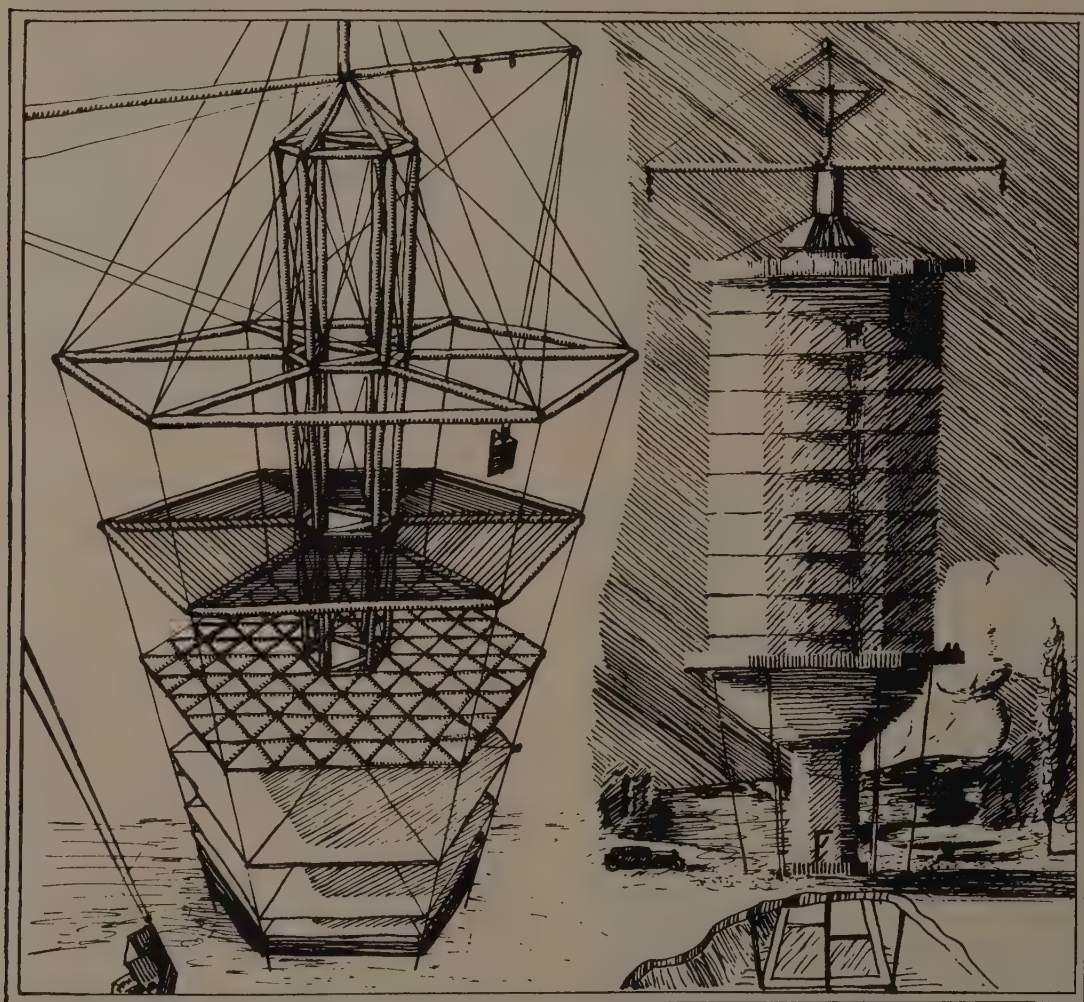
There are many interesting vistas opened up by the possibility of industrially produced housing. One of these leads to a possible redistribution of population. It will have been noticed that Mr. Fuller's conception is a self-contained unit, depending upon no single element of community service, possibly excepting elec-



tric current, and even that may be transportable to-morrow by wireless routes, or may be generated by the owner's own power plant, run presumably by an engine of the Diesel type. Fuel for this would have to be brought to the house, as well as the food supplies. Subject only to these limitations, one can transport and erect one's home on nearly any spot of the earth that offers the strongest appeal. Airplanes to-day fly 300 miles an hour with greater safety than automobiles attained 60 miles an hour, five years ago.

Another question that must arise in the minds of this magazine's readers is: What is to become of the architects? Possibly the answer

lies in a consideration of the fact that industrial mass production is to-day requiring more designers than were ever found necessary in the periods when arts and crafts were concerned with individual piecework. The architect's efforts to-day are spent in the gratification of the individual client; his efforts of to-morrow, like those of the composer, the designer of fabrics, silver, glass, and whatnot, may be expended for the enjoyment of vast numbers of unseen clients. Industrial production of housing, as contrasted with the present industrial production of raw materials and miscellaneous accessories, calls for more skill and a higher development of the design element, not its cessation.



*A larger variation of the same basic principle, showing the construction details and the appearance of a multi-story house*





HOUSE OF ALFRED W. DATER, FISHERS ISLAND, N. Y.

DELANO & ALDRICH, ARCHITECTS





*Mattie Edwards Hewitt*

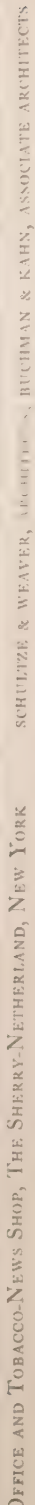


HOUSE OF ALFRED W. DATER, FISHERS ISLAND, N. Y.

DELANO & ALDRICH, ARCHITECTS



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# NOTES

OFFICE AND TOBACCO-NEWS SHOP, THE SHERRY-NETHERLAND, NEW YORK CITY

SCHULTZE & WEAVER, ARCHITECTS;  
BUCHMAN & KAHN, ASSOCIATE ARCHITECTS

## Materials:

Floor in public space, of marble; back of counters, of wood; in humidor room, of brick. Base of wood where there is wood floor, and marble where floor is marble. Registers and grilles in front of radiators, of bronze; counter-screen at cashier's desk, of cast bronze; walls and counter-fronts, of painted wood; cornice, of wood; ceiling, furred plaster; ornament painted where flat, and of composition where in relief.

## Humidor:

Space of 6' 6" by 4' 6", provided behind glass display counter, with walls and slat-shelves of cedar; reflection in ceiling runs length of room; double-glazed windows between carved wood mullions look out into public space; ceiling height, 7' 9½".

## Glass Display-Counter for Tobacco:

3' 9" from floor to top of glass; below glass show-case space provided with panelled doors,

zinc lining, and slat-shelf. Behind display-counter and below double-glazed windows, compartments similarly provided with zinc lining.

## Magazine Rack:

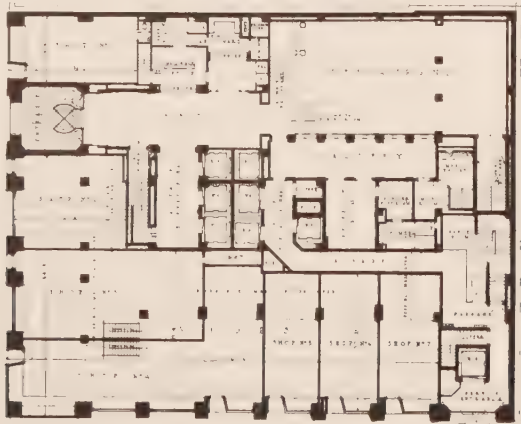
Tiers made of walnut for books; folding doors in front, consisting of clear plate glass in single lights, with groove cuts for muntins.

## Telephone Booths:

Soundproof; clear leaded glass doors; wood floors.

## Location:

Unit of office and tobacco-news shop located immediately off main lobby, adjacent to entrance to dining-room. (Its compactness of plan makes it adaptable to hotel or tobacco-shop crowded for space, and its design is so well studied for scale as to be an excellent object lesson for problems other than merely that of an apartment-hotel office.)



Main Floor Plan, showing the inconspicuous location of office and tobacco-news shop in the lobby

JUNE, 1929

ARCHITECTURE

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OFFICE AND TOBACCO-NEWS SHOP, THE SHERRY-NETHERLAND, NEW YORK CITY  
(See details overleaf)

SCHULTZE & WEAVER, ARCHITECTS;  
BUCHMAN & KAHN, ASSOCIATE ARCHITECTS



# EDITORIAL COMMENT

❖ VOL. LIX, No. 6

ARCHITECTURE

JUNE, 1929 ❖

*Beauty is the splendor of truth.*

— PLATO

## ESSENTIALS OF ARCHITECTURE

MANY volumes have been written, are being written, and will be written in years to come, upon the great question: What is good architecture? That question will never be answered to the satisfaction of all. The answers to it will always vary with men's tastes, backgrounds, training. There will always be those for whom the factor of style is paramount; still others who delight chiefly in the detail which is not only suitable to its plan and purpose but also beautifully designed and executed. There are those—many architects among them—who delight in the subtle evidences of the designer's thought, the trail of his pencil as he found his way through some minor difficulty or added something of his own to a basic traditional form.

At the moment—and we confess to a suspicion that we are still under a spell—the essence of architecture seems none of these things. We have been rambling through Virginia, feasting our eyes upon the buildings of a century and more ago—the plantation houses along the James River, old courthouses in the far South, churches, Jefferson's University of Virginia. It is a dangerous thing, admittedly, to promulgate a generality, since no one of these can be wholly true. And it is still more risky to lay down a general principle while under the spell of an emotional debauch. Nevertheless, a fairly comprehensive survey of late eighteenth and early nineteenth-century architecture in Virginia does bring rather well-defined impressions which may be worth setting down while they are fresh and distinct.

The first of these is that architecture is largely dependent upon its setting. Breadth of conception, the relation of parts to the whole, and the relation of the whole to the site and the planting seem more important than ever before. The maturity of growth and the softening of trees and boxwood and lawns and shrubbery are, of course, elements that can be achieved only with age and continuous care, but it is not of these that we are conscious; the essentials of what these things have brought were conceived

and visualized, even if imperfectly, in the original plan of the designer. The great manor houses of the South have what Daniel Burnham counselled us, long afterwards, to make—"great plans, which, unlike little plans, have the ability to stir men's souls." And those great plans comprehended far more than a mere arrangement of rooms and entrances.

And the second great element of that architecture—probably of all architecture—is a harmonious composition of major and minor masses. The detail does not count; much of it is sophomoric, inept, crude in scale, the awkward striving for something which was infrequently achieved. But if the composition as a whole is good, as so frequently it is in the early work of Virginia, one forgives these inconsequential shortcomings in a whole-hearted delight over architecture that has chosen the better part—the great plan and the great composition.

*The architects of the Renaissance were strangely inconsistent. While in practice constantly violating the principles of classic design they were in theory ardently advocating these principles.*

CHARLES H. MOORE

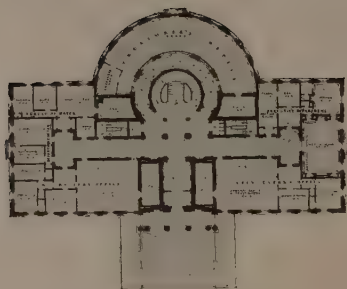
## STANDARDIZATION

PROMULGATION of United States Government master specifications continues apace. Having been informed as to what tests waterproof black drawing ink should be capable of passing, we are told that master specifications have just become available on tracing-cloth, drawing instruments, thumb tacks, concrete reinforcement bars, structural steel for bridges and buildings, incandescent lamps—and apple sauce.

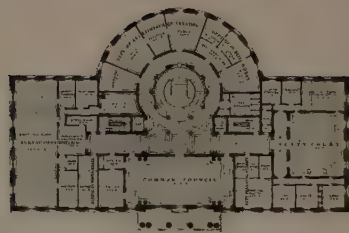
*All nations have the governments they deserve, and the architects they deserve. The architect does not make the client; the client makes the architect. Encourage architects with taste and they will multiply. Discourage them, and only the rare, obstinate enthusiast for beauty and comeliness will survive. He does survive. The sacred lamp is always tended.*

ARNOLD BENNETT





*First-floor plan*



*Second-floor plan*

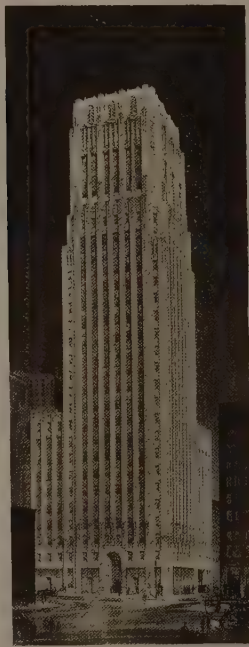


*McKim, Mead & White's winning design in the competition for a new city hall, Schenectady, N. Y.*

## Architectural News in Photographs



*The proposed Bank of the Manhattan Co., Wall Street, New York. H. Craig Severance, Inc., architect; Yasuo Matsui, associate; Shreve & Lamb, consultants*



*The proposed Shell Building, another skyscraper for San Francisco; to be ready May, 1930. George W. Kelham, architect*



*The Marine Building, recently started, is western Canada's contribution to the development of high buildings, at Vancouver, B. C. On a granite base the exterior walls are of brick with stone trim. McCarter & Nairne, architects and engineers*





*The Kent Garage, in the Grand Central district of New York. Jardine, Hill & Murdock, architects*

*The new Madame Tussaud's, London, known for its wax-works*

*One of the preliminary sketch studies for the Indiana Lincoln Memorial. Thomas Hibben, architect*



*Buffalo's new Railroad Terminal Building, now under construction. Fellheimer & Wagner, architects*



*F. Edward Jones, F.R. I. B. A., architect*

*Houston, Texas, Gulf Building. Alfred C. Finn, architect; Kenneth Franzheim, J. E. R. Carpenter, consulting architects*





## BOOK REVIEWS

**THE NEW IMAGE.** By CLAUDE BRAGDON. 190 pages, 5½ by 8 inches. Illustrated. New York: 1928: Alfred A. Knopf. \$3.

Reading Claude Bragdon is an exercise and a stimulus for the mind that is closely analogous to the effect on the body produced by a brisk gallop on an early autumn morning. Possibly it still more closely resembles the thrill of flying over a mountain-top. In any event this volume, like his others, will open up the pores of your brain and start it functioning faster and more clearly.

**EDIFICES DE ROME MODERNE.** By PAUL LETAROUILLY. Vol. I. Palais et Maisons. 62 plates, 10 by 14¾ inches. Printed in Great Britain. London: n. d.: John Tiranti & Co. 7s. 6d.

The second of a series of excellent reprints from well-known documents, known as the Scopas Series. The first volume issued was *Normand, Parallel of the Orders of Architecture*. The 62 plates are selected from among the larger number of the original Letarouilly as being the most useful to the present-day designer.

**THE MONUMENTAL AND COMMERCIAL ARCHITECTURE OF GREAT BRITAIN OF THE PRESENT DAY.** By DEXTER MORAND. Vol. I. 54 plates, 12 by 14¾ inches. With foreword. Printed in Great Britain. London: n. d.: John Tiranti & Co. 30s.

The first of several volumes aiming to give a representative survey of recent British architecture, both traditional and modern. The buildings chosen are shown by photographs, plans, and an occasional scale detail.

**THE WORK OF CRAM AND FERGUSON, ARCHITECTS,** Including work by Cram, Goodhue and Ferguson. Introduction by CHARLES D. MAGINNIS. 343 plates including two illustrations in color, 11 by 14 inches. New York: 1929: The Pencil Points Press, Inc. \$25.

A magnificent summary of achievement by these internationally known architects. The illustrations are chiefly from photographs, aided by plans and an occasional elevation or perspective drawing. The photography is good, the reproductions and printing excellent—altogether a volume that few architects will care to see missing from their libraries.

**MODERN EUROPEAN BUILDINGS.** By F. R. YERBURY, Hon. A. R. I. B. A. Introduction and 144 plates from photographs and plans, 8¾ by 11¼ inches. Printed in Great Britain. New York: 1929: Payson & Clarke, Ltd. \$10.

Mr. Yerbury's photographs are too well known to readers of *ARCHITECTURE* to require any descriptive characterization. Some of the buildings which appear in these plates are familiar to those who have seen the books on modern architecture in Holland, Sweden, Denmark, and Germany, and there are also some which have recently appeared in this magazine—the Royal Horticultural Hall in London, Hogalids Church in Stockholm, Helsingfors Railway Station, a department-store in The Hague, the Cologne Press Exhibition, the Amsterdam stadium, and some Amsterdam block housing. The selection between the covers of this book is a representative one and gives a vivid picture of contemporary architecture in Europe, omitting only the individual dwelling-house, which, as Mr. Yerbury says, needs a separate volume.

**PLUMBING QUESTIONS AND ANSWERS.** By JOSEPH E. TAGGART. Third edition, enlarged and reset. 164 pages, 4½ by 7 inches, illustrated with diagrams. New York: 1928: Scientific Book Corporation. \$2.

A reference handbook for plumbers and a textbook for trade schools, based upon the Plumbing Code of the City of New York. There are one hundred and ninety rules in the code and each has been elucidated by question and answer, with occasional illustrations. An appendix contains some useful tables.

**AMERICAN APARTMENT HOUSES, HOTELS AND APARTMENT HOTELS OF TO-DAY.** By R. W. SEXTON. Foreword by RAYMOND M. HOOD. 332 pages, 9½ by 12½ inches. Illustrations from photographs and drawings, including many plans. New York: 1929: Architectural Book Publishing Co., Inc. \$18 net.

Mr. Sexton, who is associate editor of *The American Architect*, has performed a real service to the profession in gathering together these illustrations of contemporary work and publishing them under classified headings. This volume is the latest of a series which includes "American Commercial Buildings of To-day," "American Theatres of To-day," and "Interior Architecture."







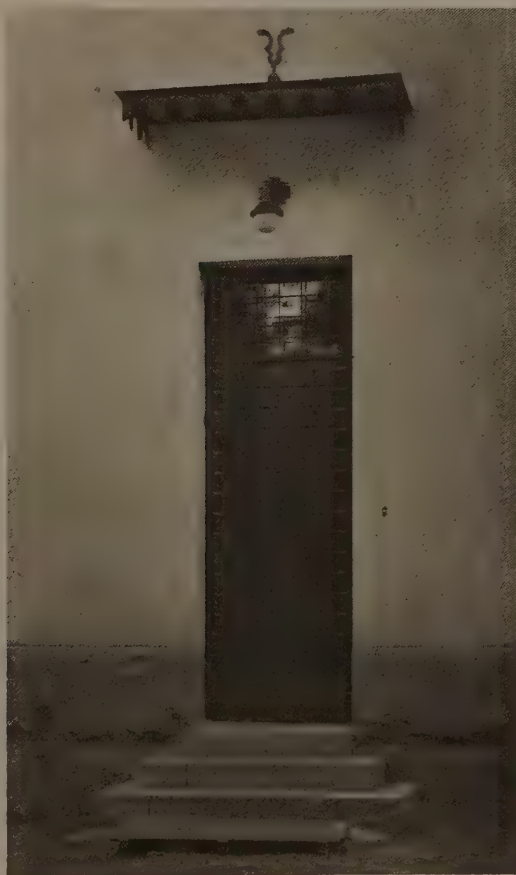
CCCCCG

*Chandelier detail, Town Hall, Stockholm. Architect, Ragnar Ostberg. A delicate conception in Orrefors glass and wrought iron*



*Wall bracket, Stockholm. Architect, Gahn. A familiar Swedish design executed in brass and wrought iron*

*Door detail, Kottby, Finland. Architect, Valikan-gas. A tin canopy and*



*wooden door painted Pompeian red with black snap lines*

SCANDINAVIAN  
NOTES, II. FROM  
PHOTOGRAPHS AND  
SKETCHES GATH-  
ERED IN AN ARCHI-  
TECTURAL PIL-

GRIMAGE IN THE  
SUMMER OF 1928 BY  
ALLEN TAFT  
SQUIRE AND ROBERT  
DOULTON  
STOTT

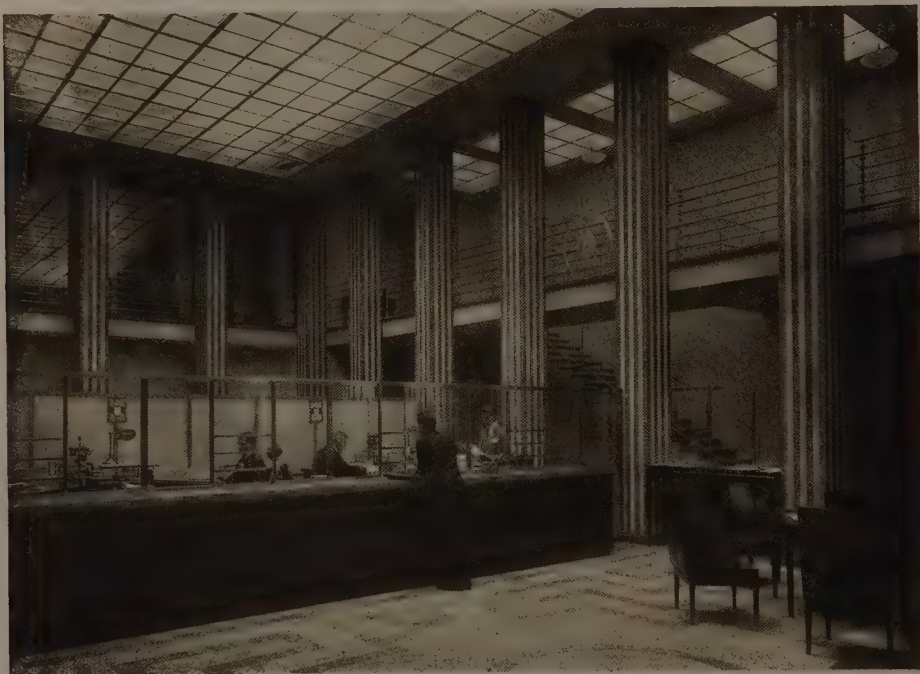




*Engelbrekt Church, Stockholm. Architect, Lars I. Wahlman. A colorful mass chiefly of stone and brick*

*Stair detail, Concert Hall, Stockholm. Architect, Ivar Tengbom. Black marble treads; steel and pewter grille*

*Office of Swedish Match Company, Stockholm. Architect, Ivar Tengbom. The piers are narrow strips of slate set in pure white plaster; counter caging of polished steel; black marble dado on a gray-green and cream-colored marble mosaic floor*







*A sketch of Engelbrekt Church from the other side. Architect, Lars I. Wahlman*



*Town Hall, Stockholm. Architect, Ragnar Ostberg. About six different shades of red brick*



*East elevation, Stockholm Town Hall. The darks in the window bays are carried below the second floor by black brick. In the niches above are gilded statuettes. The roof is black tin[with patterns woven into the coursing]*





*Amusement park entrance, Gothenburg. Architect, Arvid Bjerke. Wooden columns painted in orange and white stripes, crested by green tin*



*Pewter firescreen, Stockholm. Designer, Anna Peters. One of the best examples of modern pewters from Miss Estrid Erikson's collection*

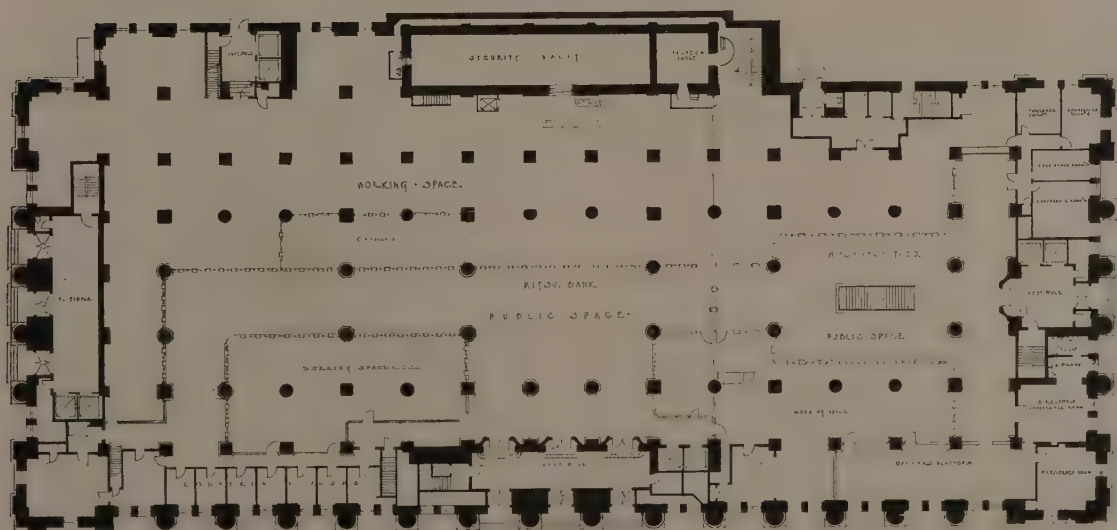


*House, Gothenburg. This simple domestic architecture is gracefully enhanced by a black tile roof, salmon brick walls, black shutters, and delicate wrought iron at the balcony and lower window*





*The main office of the Mitsui Bank of Tokyo is said to be the largest banking-house in the world. Unusual precautions were taken in the design and construction to make it fire-proof and earthquake-proof*



THE MITSUI BANK, MAIN BUILDING, TOKYO, JAPAN

TROWBRIDGE & LIVINGSTON, ARCHITECTS



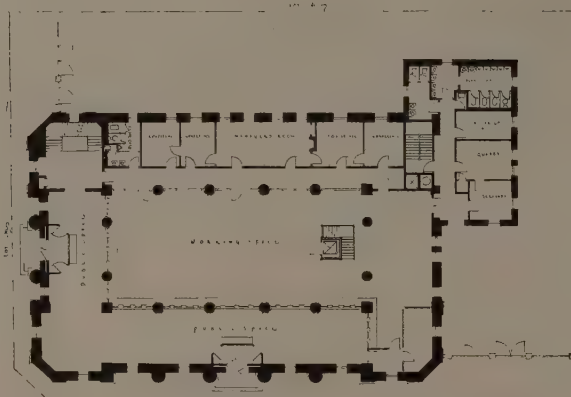


*First-floor plan, Osaka Kawaguchi Branch,  
Mitsui Bank, Osaka, Japan*

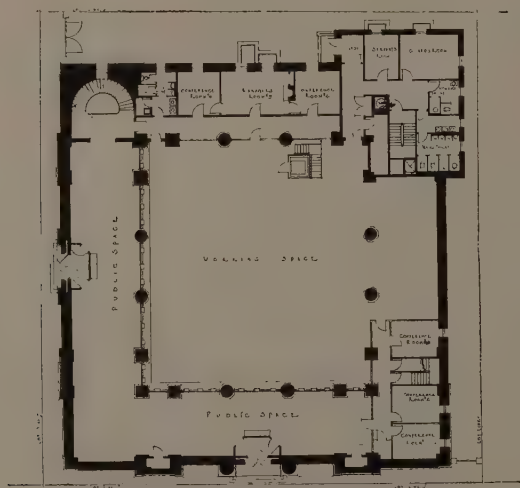


*First-floor plan,  
Nagoya Branch  
of the  
Mitsui Bank,  
Nagoya,  
Japan*

*First-floor plan,  
Yokohama Branch  
of the  
Mitsui Bank,  
Yokohama,  
Japan*



*The plans on this  
page are all repro-  
duced at the same  
scale, which is in-  
dicated above*



*First-floor plan,  
Semba Osaka Branch  
of the Mitsui Bank,  
Osaka, Japan*





OSAKA KAWAGUCHI BRANCH, THE MITSUI BANK, OSAKA, JAPAN



NAGOYA BRANCH, MITSUI BANK, NAGOYA, JAPAN

TROWBRIDGE & LIVINGSTON, ARCHITECTS





SEMBA OSAKA BRANCH, MITSUI BANK, OSAKA, JAPAN



YOKOHAMA BRANCH, MITSUI BANK, YOKOHAMA, JAPAN

TROWBRIDGE & LIVINGSTON, ARCHITECTS



Photographs by Amemya

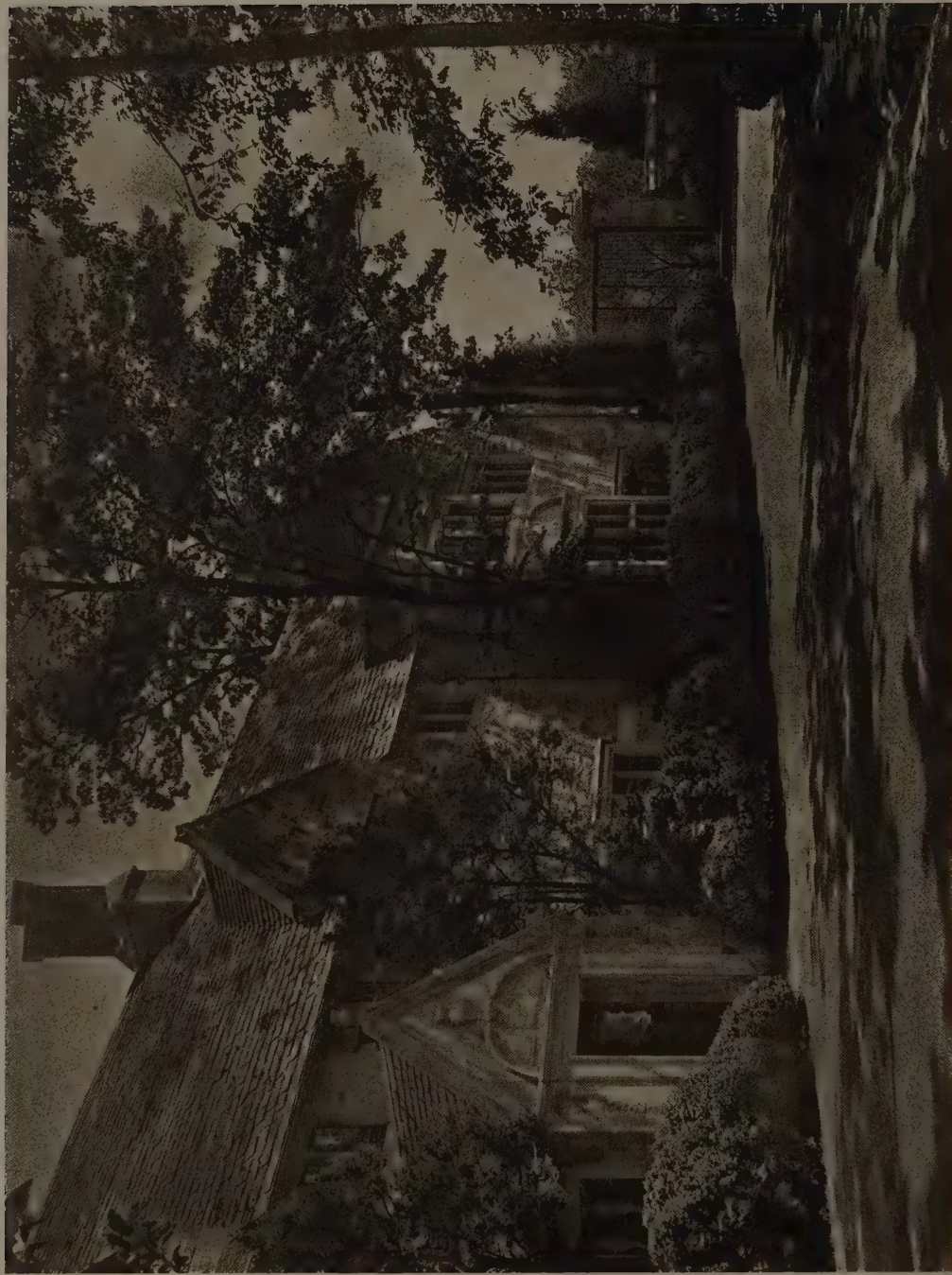
HOUSE OF SAMUEL A. SALVAGE, GLEN HEAD, LONG ISLAND

ROGER H. BULLARD, ARCHITECT

ELLEN SHIPMAN, LANDSCAPE ARCHITECT

*Mr. Bullard was awarded an Honorable Mention in Architecture at this year's International Exposition of Architectural and Allied Arts in New York*



© *Ameyra**In the forecourt*

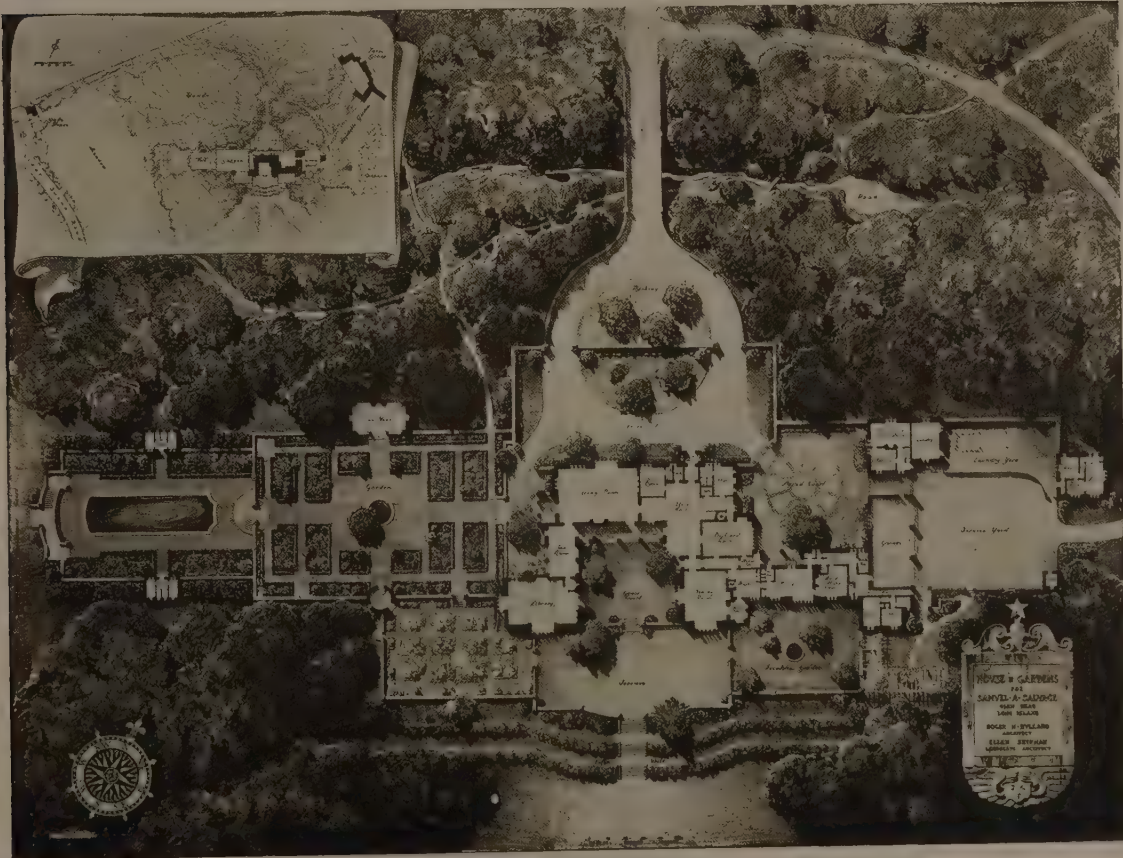
HOUSE OF SAMUEL A. SALVAGE, GLEN HEAD, LONG ISLAND

ROGER H. BULLARD, ARCHITECT





© Amenya

*Westerly view of house from the swimming-pool*

HOUSE OF SAMUEL A. SALVAGE, GLEN HEAD, LONG ISLAND

ROGER H. BULLARD, ARCHITECT  
ELLEN SHIPMAN, LANDSCAPE ARCHITECT





© Amemya

*The grass court from the south terrace**Paved court showing archway to service yard*

HOUSE OF SAMUEL A. SALVAGE, GLEN HEAD, LONG ISLAND

ROGER H. BULLARD, ARCHITECT



© Ameyra

*Westerly loggia off of living-room*

HOUSE OF SAMUEL A. SALVAGE, GLEN HEAD, LONG ISLAND

ROGER H. BULLARD, ARCHITECT





*Loggia south of living-room*



*The "big room" or library*



© Anemysa

*Living-room fireplace*

HOUSE OF SAMUEL A. SALVAGE, GLEN HEAD, LONG ISLAND

ROGER H. BULLARD, ARCHITECT



*Stone spiral stairway leading to the library gallery and the owner's sitting-room*



© Amemya

*The billiard-room fireplace*



© Amemya

*Corner bay in entrance-hall, overlooking south court*



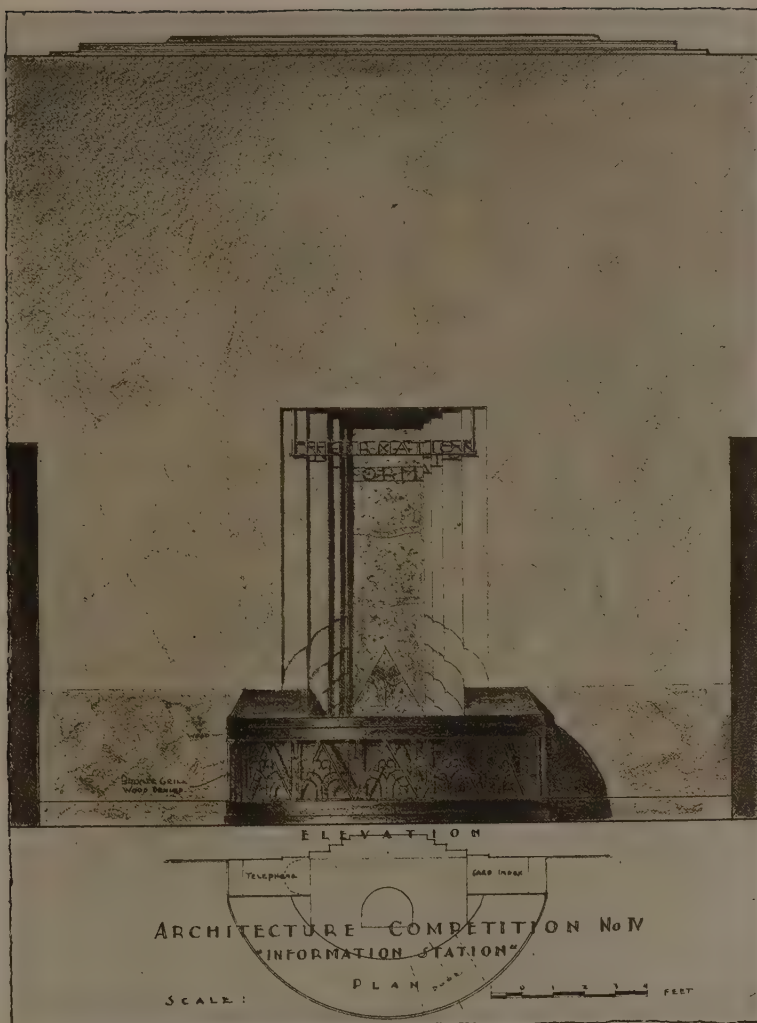


© Amemya

*Fireplace alcove in the children's room**Alcove under stair landing*

HOUSE OF SAMUEL A. SALVAGE, GLEN HEAD, LONG ISLAND

ROGER H. BULLARD, ARCHITECT



DESIGN  
AWARDED  
FIRST  
PRIZE

By  
Alexis V.  
Lapteff,  
Ann Arbor,  
Mich.

## ARCHITECTURE's Competition IV—Report of the Judges

**T**HIS competition called for the design of an information station for the lobby of a large office building, the location being a blank wall 22 feet wide by 25 feet high between two elevator corridors 10 feet wide and 12 feet high. The designer was permitted a projection of 5 feet from the wall and a sinkage of 1 foot in the wall.

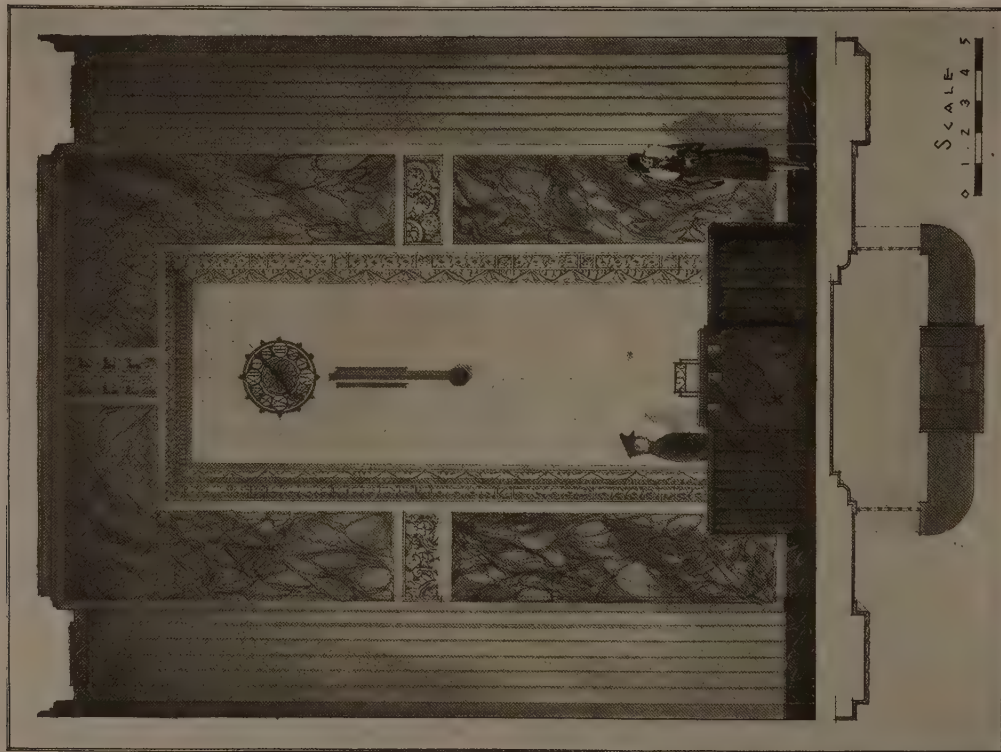
On the whole, the entries were rather better than in the last competition, but in the seeking after modernistic forms there was evidently too much mere striving, without sufficient consideration for fundamental elements of composition. Too few of the competitors seemed to

take into consideration how the result would look if built.

The Jury, consisting of Messrs. Raymond M. Hood, Ralph T. Walker, and the Editor of ARCHITECTURE, take pleasure in awarding the prizes as follows: First Prize—Alexis V. Lapteff, Ann Arbor, Mich. Second Prize—Luis R. Van Rooten, Cleveland, O. Third Prize—Constantin A. Pertzoff, Cambridge, Mass. Fourth Prize—James W. Folger, Kew Gardens, L. I. Fifth Prize—Carl J. Ebert, Baltimore, Md.

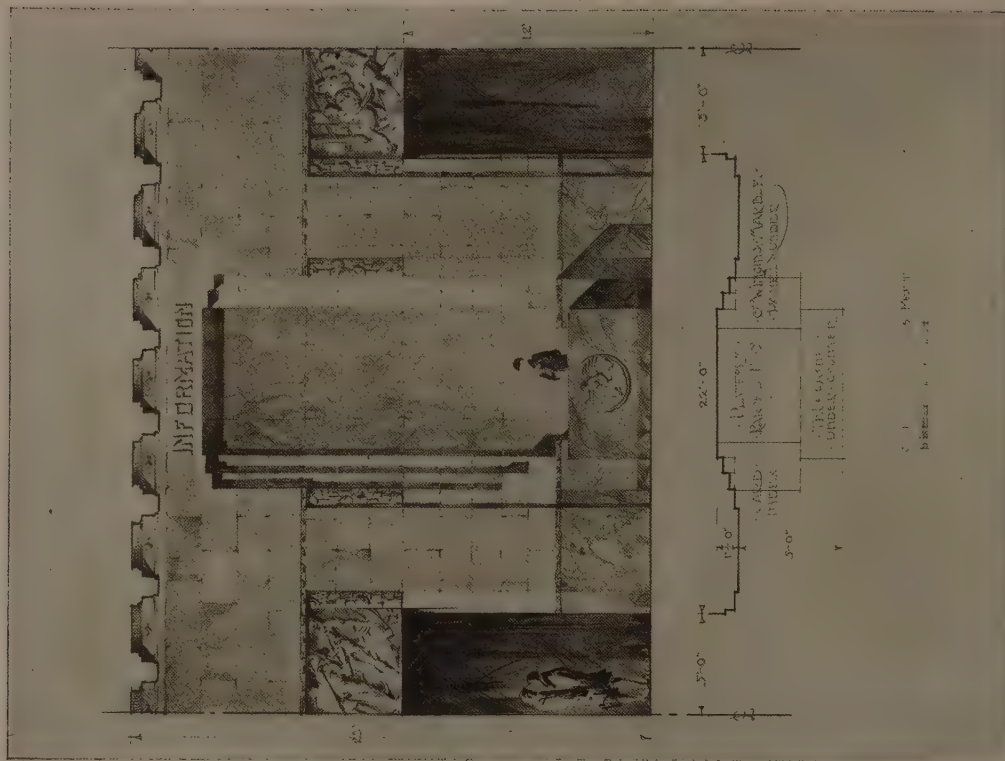
Announcement of the three medal awards, covering the series of four competitions, will be made in the next issue of ARCHITECTURE.





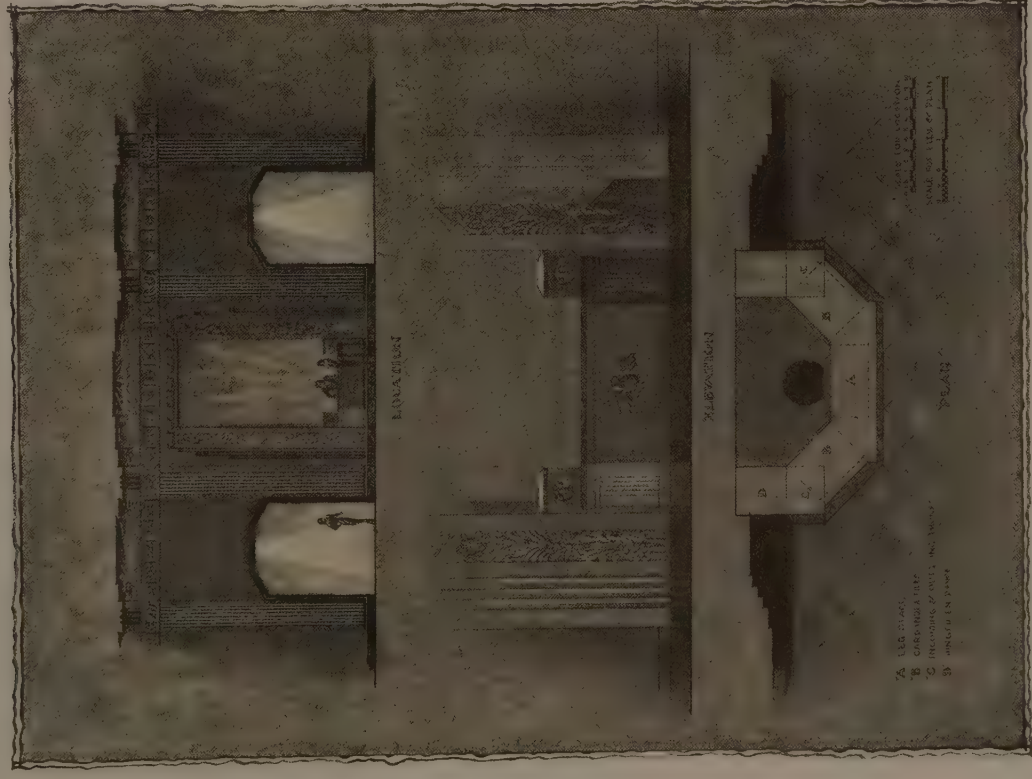
DESIGN AWARDED  
SECOND PRIZE

By Luis R. Van Rooten,  
Cleveland, Ohio

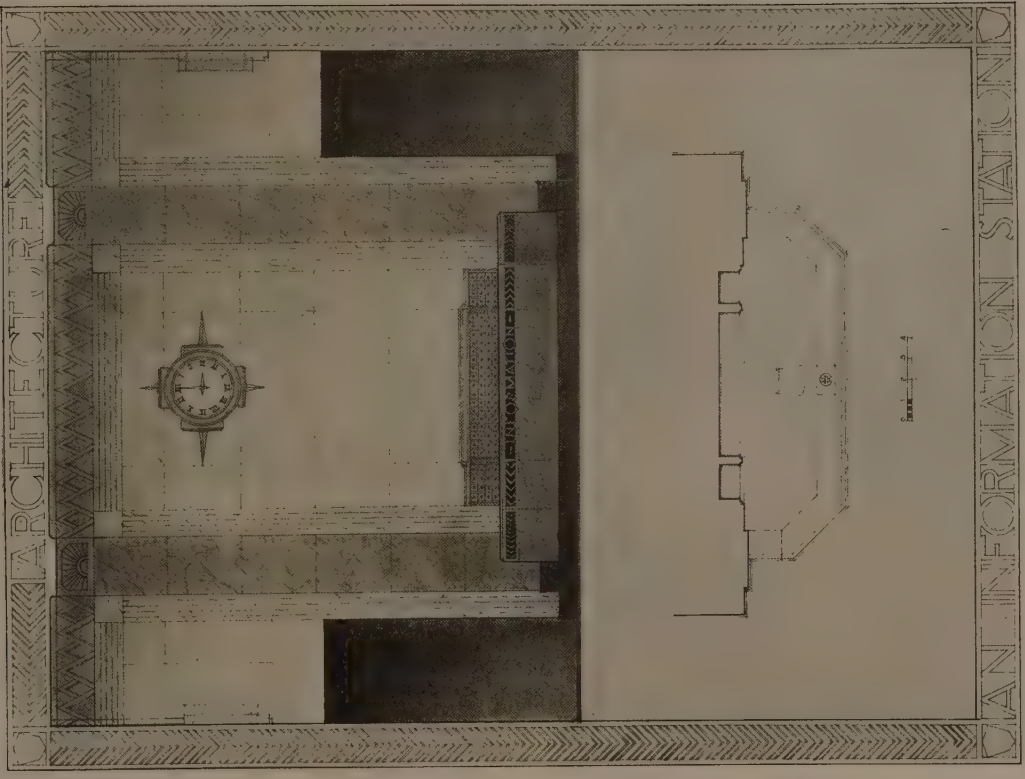


DESIGN AWARDED  
THIRD PRIZE

By Constantin A. Pertzoff,  
Cambridge, Mass.



DESIGN AWARDED  
FOURTH PRIZE  
By James W. Folger,  
Kew Gardens, Long Island




DESIGN AWARDED  
FIFTH PRIZE  
By Carl J. Ebert,  
Baltimore, Md.



## *A Programme of a Competition:*

# A Cover Design for ARCHITECTURE

 ARCHITECTURE is rather well pleased with its present cover, which was designed by Mr. W. A. Dwiggins about three years ago. Four colors of stock have been appearing in a rotating series, with the idea that the current issue would thereby be more quickly recognized.

Possibly a still better cover could be designed; we are interested to know what the architects themselves would do with the problem; hence this competition.

Here are a few items to scan. Consider these, then make use of them or abandon them, as you please. The only mandatory require-

ments are set forth in the "General Conditions."

ARCHITECTURE is not a news-stand magazine; it is a professional journal to which the architect subscribes yearly.

The Erechtheion silhouette used on the present cover was originally designed by Mr. H. Van Buren Magonigle and has appeared on the magazine since the sixth volume in 1902.

ARCHITECTURE's present lettered title, drawn by Mr. Dwiggins, may be used in the new design—or possibly can be improved.

Is the present practice of featuring certain items of the contents on the front cover worth continuing?

## GENERAL CONDITIONS

*Eligibility:* Architects, students, draftsmen, and designers of any type are invited to enter this competition. It is *not* necessary that a competitor be a subscriber to ARCHITECTURE. A competitor may submit one or more designs.

*Requirements:* Each design submitted is to be on paper the exact size of ARCHITECTURE's cover ( $9\frac{1}{8}$  by  $12\frac{1}{8}$  in.) and in color.

It is preferable that paper stock of a thickness and surface intended for the actual cover be used, but other paper may be used and colored to simulate this. There is to be no border extending beyond the cover design itself, nor is the cover to be mounted on another support.

The design submitted is understood to be a finished sketch rather than a working drawing for the engraver. Any special instructions as to how the cover is to vary, if at all, with successive issues, are to be noted on the back of the sheet itself. If rotating colors or other color variations are intended, notes of such changes, with indications of such alternate colors, are to be made on the back of the sheet.

It is mandatory that the design bear the name ARCHITECTURE and the publisher's name, CHARLES SCRIBNER'S SONS.

It is mandatory that the cover be possible of production in the ordinary printing process by a single impression. That is, one color of ink only is permitted, with the designer's choice of cover stock color. Either or both of these can be changed with each issue. (It should be remembered that it is impracticable to print a very light colored ink on a dark colored stock, as a

single impression is not sufficient in this case.)

Each design should carry on its back a nom de plume or other identifying device; this shall be repeated on the face of a sealed blank white envelope, clipped to the design sheet, containing the competitor's name and address.

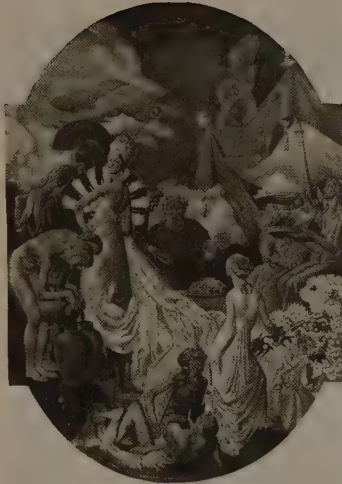
Drawings may be sent flat or rolled, and are to be addressed to "ARCHITECTURE Cover Competition, 597 Fifth Ave., New York City."

*Closing Date:* Entries must be in the office of ARCHITECTURE on or before Monday, July 1, 1929, at noon.

*Ownership of Designs:* Drawings awarded prizes become the property of ARCHITECTURE, for publication and for use at the publishers' discretion. Other drawings will be returned to the senders if postage is enclosed.

*Compensation:* ARCHITECTURE will pay to the author of the design placed first in the estimation of the jury the sum of one hundred fifty dollars (\$150); and to the authors of three other designs selected for Honorable Mention an order to each for books to the amount of twenty-five dollars (\$25), these books to be selected from the Art and Architectural list of Charles Scribner's Sons, a catalogue which will be sent to each recipient, with the order on the publishers, immediately after the jury's awards.

*Jury:* The designs will be judged by a jury made up of the Editor, the Business Manager, and the Circulation Manager of ARCHITECTURE, together with a typographical expert and a designer, whose names will be announced.



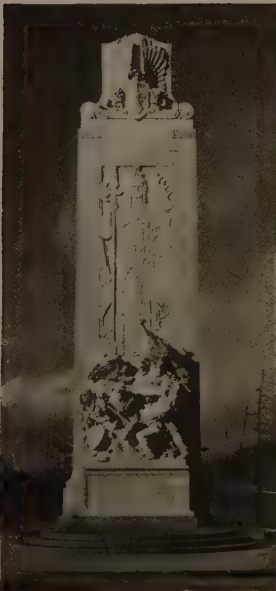
© 1929 Elks' Nat. Mem. Hdqtrs. Comm.

Peter A. Juley & Son

*"The Appeal of Charity," Eugene Francis Savage's ceiling paintings for the Elks' National Memorial in Chicago. Awarded Gold Medal in Painting*

## *A Pictorial Review of the* THIRD INTERNATIONAL EXPOSITION OF ARCHITECTURE AND ALLIED ARTS

Richard Averill Smith



Richard S. Grant

PART ONE  
GRAND CENTRAL PALACE  
NEW YORK CITY

APRIL 15-27, 1929

*Pylons, Philadelphia Civil War Memorial. Lord & Hewlett, architects; Hermon A. MacNeil, sculptor. At left the front of Army pylon; at right the rear of Navy pylon*

Richard Averill Smith







Samuel H. Gottcheo

*Flower garden of country house of G. B. Lambert, Princeton, N. J. Olmsted Brothers, landscape architects*



*The Panhellenic Tower, New York City (a residential club for women). John Mead Howells, architect*



Thomas Ellison

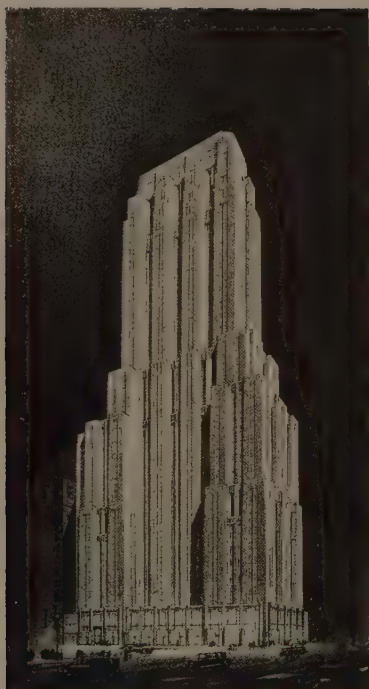
*The Maccabees Building, Detroit (an office building). Albert Kahn, Inc., architects and engineers*



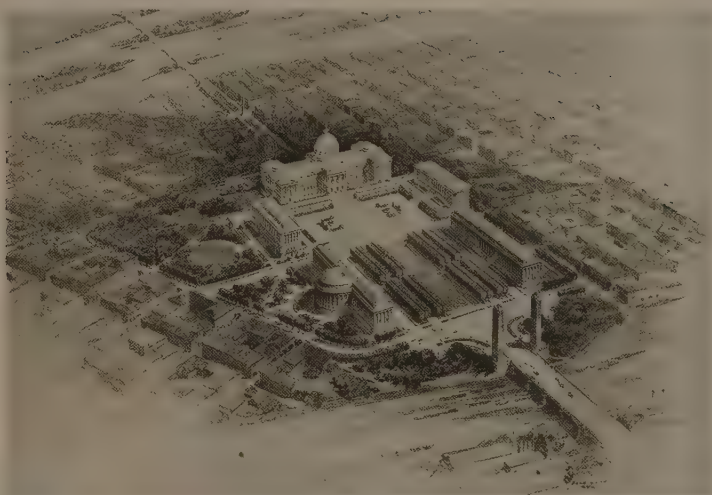
*A house at Plandome, Long Island. Lewis Bowman, architect*

John Wallace Gillies, Inc.





*The Palmolive Building, Chicago.  
Holabird & Root, architects*



*General view of Capitol Park, Harrisburg, Pa.  
Gehron & Ross, architects*



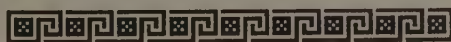
*Estate of George Bullock, Oyster Bay, Long  
Island. Warren H. Manning, landscape  
designer*

*Arthur G. Eldredge*



*Drix Duryea*

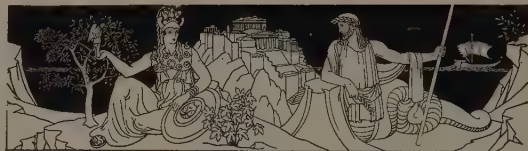
*Fisher Building, Detroit. Alber Kahn, Inc.,  
architects and engineers*







*Grossman Knowling Lehr, Inc.*



*"Founders of Athens." Floor panel, Nebraska State Capitol. Hildreth Meière, painter; Bertram G. Goodhue Associates, architects*

*Map of Michigan, Union Trust Co., Detroit. Ezra Winter, painter; Smith, Hinchman & Grylls, architects*



*The Brearley School, 83d Street and East River, New York. Benjamin Wistar Morris, architect*



*Wrought-iron grille, with animals in bronze. Designed and executed by Edward F. Caldwell & Co., Inc. (Height, 8 feet ½ inch)*



*"The Family." Floor panel, Nebraska State Capitol. Hildreth Meière, painter; Bertram G. Goodhue Associates, architects*

*Nebraska State Capitol, the central rotunda. B. G. Goodhue and B. G. Goodhue Associates, architects*



*J. B. Franco*



*Immigrants Monument. Thomas Hibben, architect; Victor Frisch, sculptor; R. W. Sexton, associate*

*"All Nations Shall Serve Him." Window for façade of Grace Episcopal Church, Oak Park, Ill. A. L. Willet and H. L. Willet, designers*

© Willet Studio, 1928





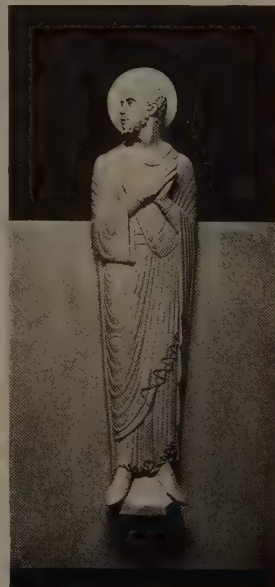
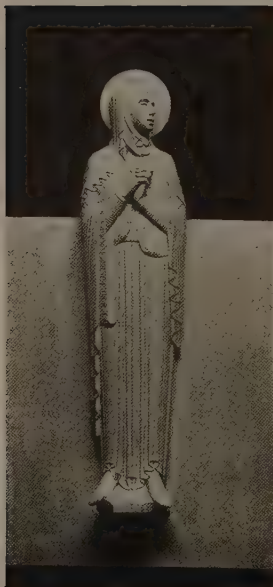


*House of Charles Wesley  
Dunn, South Norwalk, Conn.  
Frank J. Forster, architect.  
Awarded Silver Medal for  
Domestic Architecture*

*John Wallace Gillies, Inc.*



*"Inspiration." Bronze statue  
for Supreme Court and State  
Library Building, Capitol  
Extension, Sacramento, Calif.  
Edward Field Sanford, Jr.,  
sculptor*



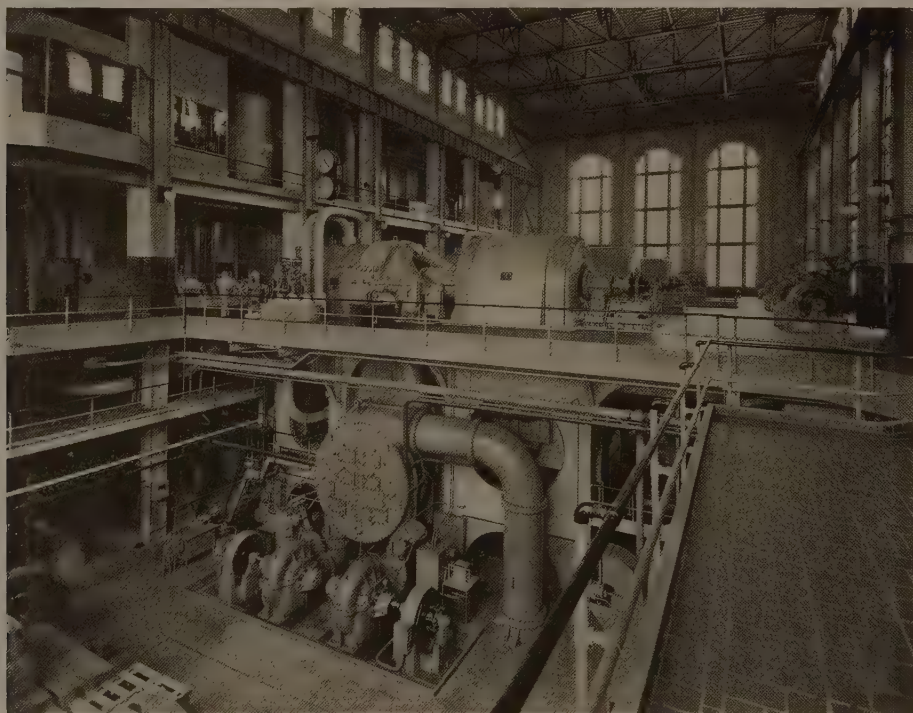
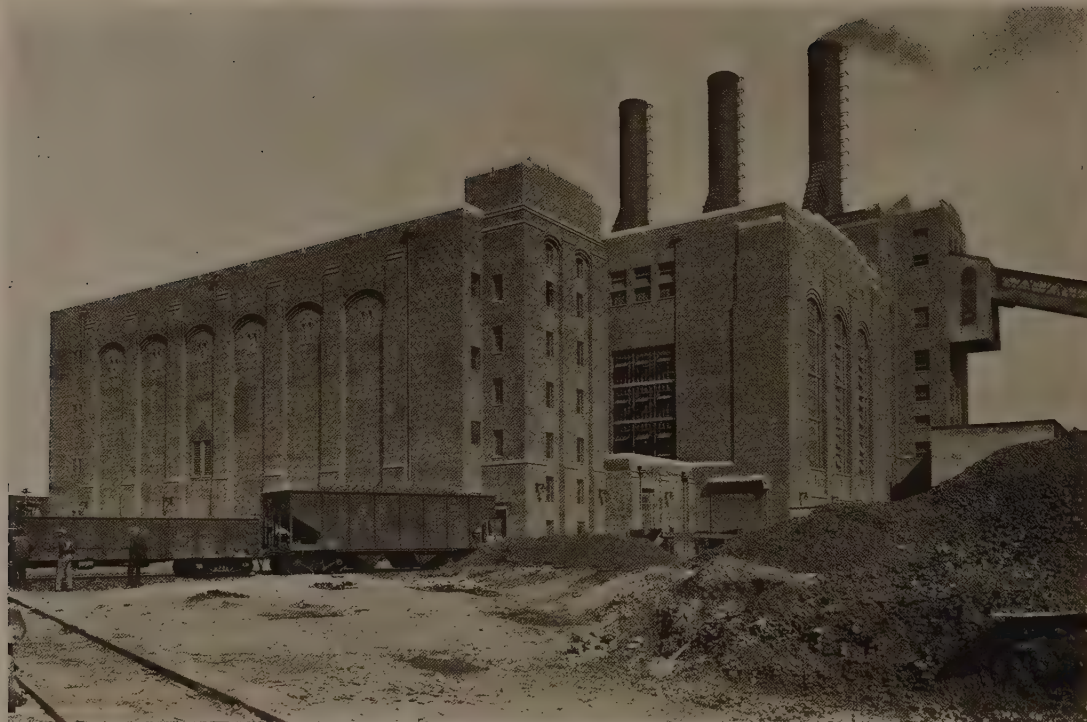
*Louis H. Dreyer*

*At left and right, sculpture for Holy Cross Church,  
Philadelphia. Joseph C. Fleri, sculptor; Henry D.  
Dagit & Sons, architects*



MORRELL STREET POWER PLANT, DETROIT, MICH.  
SMITH, HINCHMAN & GRYLLS, ARCHITECTS AND ENGINEERS





MORRELL STREET POWER PLANT, DETROIT, MICH.  
SMITH, HINCHMAN & GRYLLS, ARCHITECTS AND ENGINEERS



# The Architectural Clinic

ON CHIMNEY COPINGS AND HOME-BREW FIXATIF



IT is always a pictorial asset when a building has its chimney cap artistically composed of stone or brick members, but when continued contraction and expansion loosens the joints of the various units, it becomes a financial liability. When the mediæval mason laid up his chimneys of small units it was sensible enough, for in case the coping loosened, it was readily accessible from the roof and easily repaired. Now, however, with chimneys springing up from low-lying power-houses, they can be repaired only when dangling from the proverbial "sky-hook" of our Beaux Arts days, or, what is more likely and also more expensive, from a scaffolding erected from the grade up. Designers accustomed to detailing chimneys on residential work unconsciously often provide tall, isolated stacks with similar copings, forgetting that while on a drawing it may appear "busy" or "knowing" to see stone or brick joints clear to the top, and "bald" without the chimney cap being broken up, nevertheless there is a very practical necessity in using reinforced concrete. The latest developments in cast stone and concrete make it possible to simulate almost any brick or cut-stone profile, at least to the extent of achieving the same result when viewed from the ground.

The concrete cap should be cast in place at the time when the erection scaffolding is in place, of course, reinforced by  $\frac{3}{8}$ -inch steel rods, and having a profile provided with a drip at the lowest member of the coping. While the cast-iron chimney cap has found favor in the past, its disadvantage lies in the corrosion of the steel bolts which hold it in place, due to the fumes and oxidation which occur.



**FIXATIF**, as ordinarily considered, is dilute varnish which is blown on a drawing to keep it from smudging, and which incidentally makes the surface antagonistic to water-color washes. The application of the commercial prod-



IF CONCRETE IS USED  
FORMULA SHOULD BE  
1: 2: 4. REINFORC-  
ING BARS  $\frac{3}{8}$ " DIA.

uct precludes any after-thought usage of water-color, and even makes charcoal or pencil grumble when added, so that it is not as nearly ideal as a home-brew mixture which can be readily and cheaply made. If ordinary white powdered shellac is purchased at some paint store, and mixed with denatured or wood alcohol so as to produce a saturated solution, then left standing overnight, a perfectly good fixatif results.

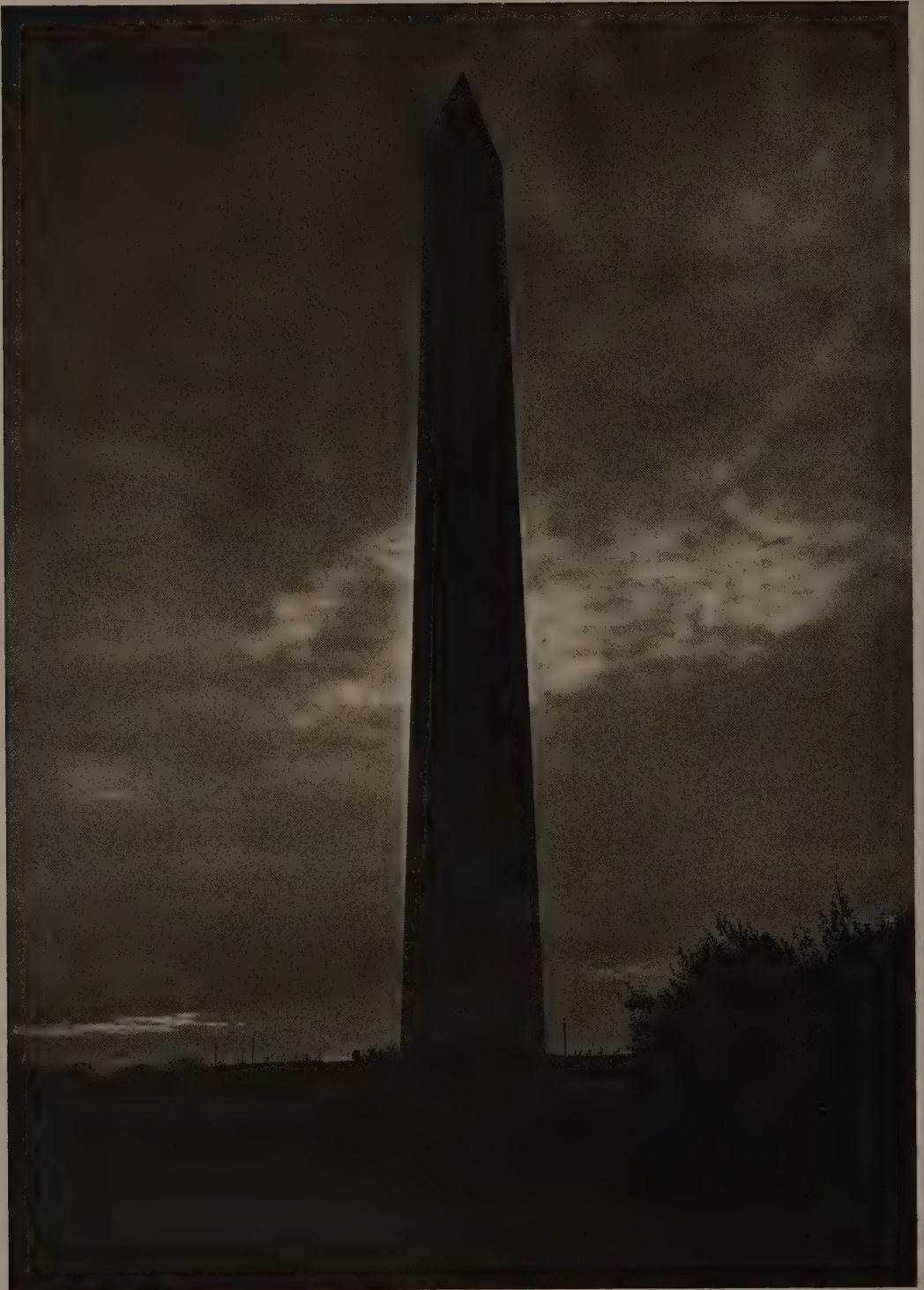
None but white shellac should be used, or the drawings will appear jaundiced. The proportion of one ingredient to the other need not be any exact ratio, but there should be more shellac than the alcohol can dissolve; a good precaution is to add enough shellac so that a small portion remains in the bottom of the bottle after all that can be dissolved is held in suspension.

A home-made fixatif violates all the rules of conduct which govern the commercial product. For example, when a water-color is to have a rich wash with heavy settlement, the paper may be slightly roughened by spraying with the alcohol brew, because it raises the nap of the paper to such an extent that this can be readily seen on many papers when held in profile against the light. If there has been an excess of fixatif blown on a drawing so that the tendency for a wash is to "crawl," like water on a newly varnished table-top, a wash of water slowly run over the paper and then allowed to dry thoroughly will generally be sufficient preparation to insure an even and rich wash.

The precaution always to be observed in using fixatif of any kind is to have the drawing in a horizontal position, to hold the blower at some distance away so that no large spattering drops will fall, and to blow only a fine spray at intervals with plenty of time for drying between applications. Continuous blowing not only makes one dizzy and out of breath, but leaves disfiguring yellow spots on the drawing where the liquid has collected in too great quantity.







© Ewing Galloway, New York

*It is amusing to speculate upon what would happen to Robert Mills's simple outline if it were submitted to-day in a competition for a monument. Would there be found a jury bold enough to accept it?*



ARCHITECTURE'S  
PORTFOLIO  
OF  
GARDEN  
POOLS



DELANO & ALDRICH





CARLETON M. WINSLOW



GORDON B. KAUFMAN

DELANO &amp; ALDRICH

DAVIS, DUNLAP &amp; BARNEY





GEORGE WASHINGTON SMITH



CARLETON M. WINSLOW



CHARLES WADE







CLARENCE FOWLER



J. W. O'CONNOR

WALLACE  
NEFF;  
E. H. TROUTWILLIAM  
PITKIN, JR.;  
SEWARD H. MOTT



ANDREW N. PRENTICE



DELANO &  
ALDRICH



MELLOR, MEIGS & HOWE



A. F.  
BRINCKERHOFF





OLD BARTOW RESIDENCE  
NEW YORK



JOHN D. ATCHISON



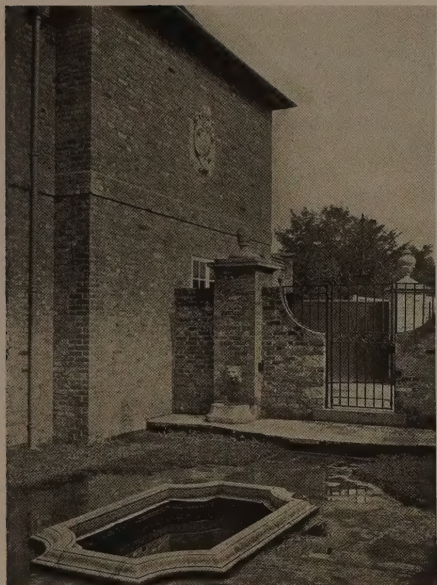
JOHN MEAD HOWELLS



WILLIAM PITKIN, JR.;  
SEWARD H. MOTT

JANSSEN & ABBOTT





A. WINTER ROSE



WILLIAM PITKIN, JR.;  
SEWARD H. MOTT



ANDREW J. THOMAS



RUTH DEAN



CHARLES A. PLATT





JOHN BYERS

JOHN  
RUSSELL  
POPEDODD &  
RICHARDSDELANO &  
ALDRICH



*Monday, April 1.*—The summer exodus to Europe seems to have started vigorously. No sooner does the Architectural League elect Raymond Hood to its presidency than he goes abroad for two months. There are those who have the poor taste to say that the job of putting on the big show this spring looked too big to tackle, so he took to the ship. Ely Kahn promised to write two articles for us, but a note comes from him to-day to say that he is unexpectedly sailing for a month abroad. And in the same mail a note from Mr. Cram's office saying that the article he promised to write for us will have to be postponed, as he has just sailed for Europe. Well, contributors come and contributors go abroad, but the magazine has got to appear on the 28th of every month, which is the reason for the high mortality among editors.

*Tuesday, April 2.*—Willis H. Church came over from Philadelphia with the bulk of the drawings he and E. W. Hoak have made for "Masterpieces of American Architecture." The drawings represent the work of almost three years by these two exceptional draftsmen, illustrating in a new analytical method some of the most notable architecture in America. The title, "Masterpieces," is thought to be justified by the fact that the subjects selected were chosen by a letter ballot sent to many well-known architects throughout the country. The book will probably be ready in the fall.

*Wednesday, April 3.*—Lunched with the editors of the various architectural journals, with Lewis Mumford as our guest, and the talk was chiefly of matters that cannot be printed. All are agreed on the fact that a lack of frank architectural criticism is one of our greatest national handicaps. There is almost no real criticism of architectural work permitted in these days for fear of the possibility of libel suits. The stage, music, and literature are freely and frankly criticised in the press. Yet it is not permitted one to print a disparaging remark about a building.

*Thursday, April 4.*—Read in the *Saturday Evening Post* a bit of architectural word painting by Struthers Burt which seemed really to create a picture: "He passed out onto a broad, bare, dusty square and finally, by way of a bare, unprepossessing street, lined with little shops selling souvenirs and picture post cards, came to the square of the cathedral. Here he stopped and looked up at the great gray façade, with its undertones of rose, as if a fire were slumbering beneath ashes. He never visited Paris without spending a day at Chartres, and he never saw the façade



## The Editor's Diary



of the cathedral without experiencing the same emotions of stone and architecture merging into music. It was the same way with the Canyon of the Colorado, with some of the ranges of the Rocky Mountains, with the Palace of the Popes at Avignon, with the Acropolis, with the Pyramids, with a dozen other places. There was a final quality about them, man made or natural, that was tonal. Some, like the Grand Canyon of the Colorado, were waves upon waves of sound—symphonies. The cathedral was mediæval horns and drums, muffled by narrow mediæval streets, but swelling and approaching nearer. The Pyramids were a desert flute at dawn. The Acropolis a silver trumpet."

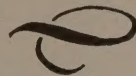
*Friday, April 5.*—Read with much interest a description of York & Sawyer's Royal Bank of Canada in Montreal (which we published in December, 1928), a contribution of James Blomfields to *Construction*. As a piece of technical architectural writing, sparing the reader no jot or tittle of specific enumeration, it is a marvel.

"The main shaft of de Chambault limestone, quarried in Canada, to the fourteenth floor, above which is a pilastered order two floors in height, resting on a base-string of dressed stone, is faced on the corners the width of an intrapilastral space plus two pairs of twin pilasters. The channel-coursed masonry of the main block is carried through the pilasters, to a triglyph frieze and mottled cornice above and is repeated again at the angles of the topmost section, which is finished with a bracketed eave. [Breathe]

"The reception-room, chief among the inner apartments of the bank, is of a distinctly Jacobean aspect. Panelled wainscot, spaced between fluted pilasters, covers its walls to a deep frieze in low plaster relief, from whose upper member springs the segmented arc of a semi-vault ceiling in plaster relief, of large-scaled interlaced band quatre-foillings, with low relief arabesque rosettes in the interspaces. The apartment, entered through Tudor-arched doorways of dressed stone with continuous chamfer

moulds, centres upon a Tudor fireplace in white marble framed in a pilastered mantel with a broken pediment, whose centre piece is a basket of fruits above a carved frieze of characteristic detail. [Breathe again]

"The board room is of the same general type, but much more monumental in scale and expression. Specially notable here is the definitely large and pleasing scale of the panelled wainscoting, crowned by a deep, long-panelled frieze, the panels filled with carved arabesque relief, which, with a dentil mould and string below, and a dentil mould and cornice above, terminates the order of the walls. The ceiling is deeply modelled in a raised arabesque band motif in a series of circles, squares, and point tables, whose enclosed coffers again are enriched with low relief arabesque and rosette motifs." [Stop breathing]



*Saturday, April 6.*—Scanned the large collection of photographs representing the Architectural League's exhibition, opening April 15. The quality of this exhibited work seems definitely to improve, year by year. It seems a pity, however, that there is not more work shown here representing the Middle West and the Pacific Coast. When it does find its long way east it receives a real welcome, as is evidenced by the fact that Reginald Johnson's Santa Barbara Biltmore Hotel carried off one of the medals last year.

*Monday, April 8.*—Lunched with Maurice Heaton at The League, where we talked of old stained glass and of new lighting-fixtures. Heaton, who has been brought up in an atmosphere of mediæval glass craftsmanship, says that while a client comes once or twice a year for a stained-glass window, one would come in every day for a simple lighting-fixture. As a result here is a craftsman in glass and metal suddenly aroused to the demand of the day for new products that his training best enables him to produce. At his studio in The League he showed me the results of recent experiments in cutting glass into thin strips, gathering them into a flexible sheet through which light passes, greatly diffused by the roughly cut surfaces.

*Tuesday, April 9.*—Wandered through the maze of workmen, lumber, tile, etc., in the Grand Central Palace where the League's big show is being prepared. Most of it consists of exhibition booths for the display of materials, equipment, etc., but the vast wall spaces to be devoted to drawings and photographs are beginning to take on their burden.

One member of the hanging commit-



tee has a corps of carpenters laying out a tentative grouping on the floor. Carpenters only, at union wages, are permitted to drive the necessary nails. Having arranged the group to his liking, the member orders it hung. Much measuring, wielding of steel squares, pencil marking, follows slowly. The member directs "Two inches higher" here, "a bit more to the left," there, dragging meanwhile on a cigarette. When the group is nearly hung another member of the hanging committee strolls up, glances critically at the composition and suggests, "Why not put these two big murals at the flanks instead of those two measly water-colors?" An argument starts. "Wait a moment, carpenters; better take 'em all down." And just as the frames are once more standing in six or seven stacks along the edge of the floor, the boss carpenter comes up to say that the ceiling furring will have to be laid out and nailed together right here, and the hanging can be done later. And so it goes; how order and beauty eventually appear out of this madhouse is one of the wonders of the architectural world.

*Wednesday, April 10.*—Lucy Embury Hubbell is back from a pilgrimage to North Africa filled with enthusiasm for architectural treasures in Morocco and Algeria that deserve to be better known. She had met Charles Z. Klauder on the journey and remembered his busy pencil recording some of the inimitable patterns and color of Moroccan tile. Her photographs of the tremendously impressive Roman Coliseum at El Djem, Tunisia, the third largest structure of its kind in the world, will, I trust, soon find their way into these pages.

Just as W. P. Spratling pointed out so clearly in his recent articles on Indo-Hispanic Mexico, in the contrast between the simple native expression and the sophisticated transplanted Spanish Renaissance, so here along the coast and on the desert of North Africa there is a similar contrast between the simple naive work of the Berbers and the brilliant sophistication that the Arabs brought with them from the East and which finally jumped the Mediterranean and left such a strong impress upon Spain.

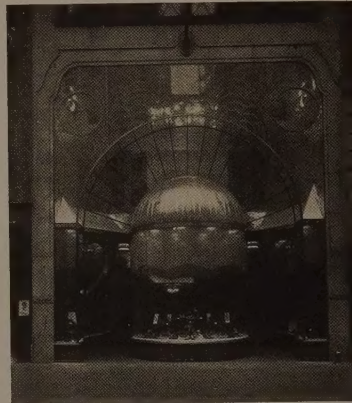


*Thursday, April 11.*—To lunch at the club, where a few of us at the Round Table were joined first by Sir Gilbert Parker and, almost immediately, by Mr. W. J. Locke. Sitting between the two, I was interested in Sir Gilbert's enthusiasm over Copenhagen and Stockholm. He thought Ostberg's Town Hall one of the most beautiful buildings he had ever seen and was delighted when I reminded him of the fact that the Royal Institute

of British Architects had recently honored Ostberg with its Gold Medal.

Mr. Locke was just back from six months' residence in Hollywood. We spoke of the charm of Southern California domestic architecture in general, when it is not degraded with too strong a flavor of the theatrical, and agreed that the most jarring note that one encounters is a New England Colonial adaptation cheek by jowl with the indigenous Spanish.

*Friday, April 12.*—I wonder whether the psychologists can tell us why it is that of the rapidly growing number of



*John Ward Shoe Store, Fifth Ave., New York. Richard Haviland Smythe, Architect*

modernistic store-fronts on Fifth Avenue, possibly 90 per cent are shoe stores. In fact, nearly all the shoe stores on the Avenue are being or have recently been redesigned with a large disdain for tradition. Delman seems to have started it—though he is on Madison rather than on Fifth. Then John Ward, Wise, Martin, A. S. Beck, Foot-Saver, followed rapidly after, each with an entirely different treatment, by different designers, but each providing a store-front that catches the eye and stops it most emphatically. What have shoes got to do with it—if anything?

*Monday, April 15.*—Lunched with Arthur Covey, president of the Mural Painters' Society of America, and Howard Greenley, who has just designed the setting for the Architectural League Show—most recent of a series of settings, for the Silk Show, the Fur Show and the glorious pageants staged yearly as the Beaux Arts Ball are all his. He told us of many special difficulties in temporary work of this character, carried out under great pressure as to time, chief among which are unintentional conflicts with labor-union rules.

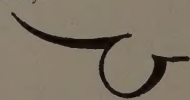
To tea at the studio of Miss Malvina Hoffman, some of whose sculpture we recently had the pleasure of illustrating,

meeting Angel Zarrata, the Mexican painter whose murals in the Mexican Legation at Paris are attracting much attention.

*Tuesday, April 16.*—Last night the Forty-fourth Annual Exhibition of the Architectural and Allied Arts opened, the incoming throng of some fourteen thousand visitors pushing out the carpenters, painters, paperhangers, and other workmen who were madly completing the finishing touches. Announcement was made of the honor awards, details of which will be found in The Bulletin-Board pages. It was gratifying to find that the Gold Medal in Architecture was awarded to W. Pope Barney for his firm's American Bank and Trust Company Building, which is illustrated in this issue with Mr. Barney's article on "Modern Architecture." Honorable Mention was given another subject in this issue, Mr. Roger Bullard's house for Samuel Salvage. Ulric H. Ellerhusen received the Gold Medal in Sculpture for his work on the Chicago University Chapel (see May issue) and on the Cranbrook School near Detroit.

*Wednesday, April 17.*—Lunched with Mr. King, a distinguished expert in heating and ventilation, and discussed the possibilities of buildings without windows—a type that was given some consideration when Voohees, Gmelin & Walker designed their famous Telephone Building in New York. While it is undoubtedly true that artificial lighting and ventilation could be kept under more nearly invariable conditions in such a building, utilizing space that would not be dependent upon nearness to outside walls, Mr. King feels that such a scheme will never be employed generally. The psychological handicap is too great to overcome. We have become accustomed to natural lighting and to be able to look outdoors, and, as a race, will not willingly give up that fancied advantage.

A new idea that is being developed in the tall building at No. 1 Wall Street is the operation of two elevators in the same vertical shaft. With increasing height the single elevator leaves unemployed in its shaft a lot of enclosed volume for too long a time. Modern efficiency methods insist upon using every foot of space in a building to the best of our ingenuity.



*Friday, the nineteenth of April, seventy-five.* Hardly a man is now alive who remembers that fateful day and year and the thrilling ride of Paul Revere. But Boston has not forgotten it. I arrived here this morning and found it quieter than on a midsummer Sunday. Even

(Continued on page 88.)